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APOLLO

1952

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



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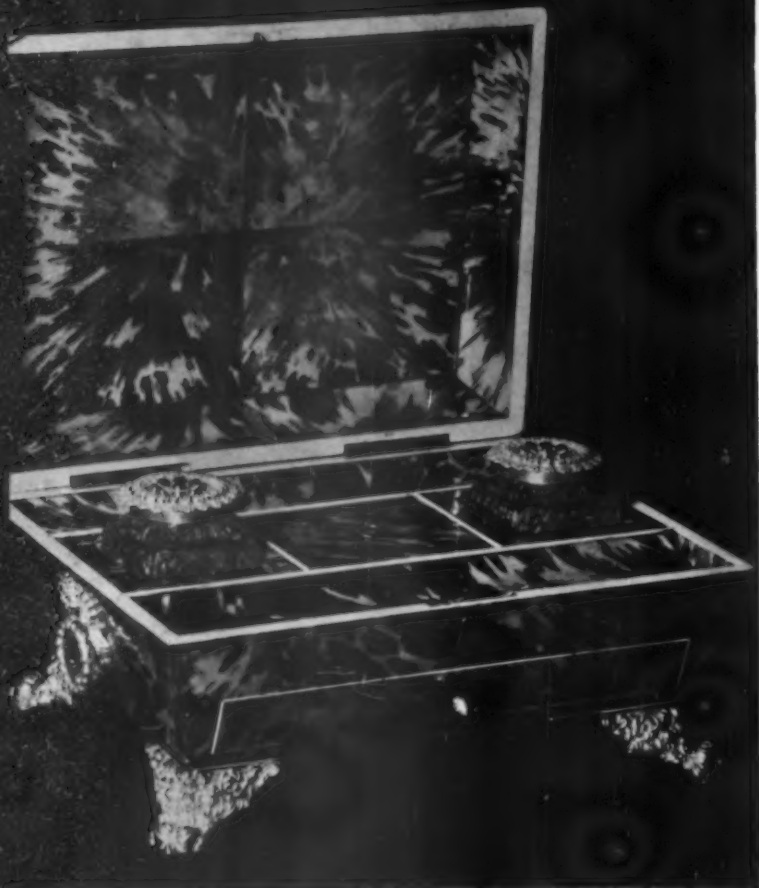
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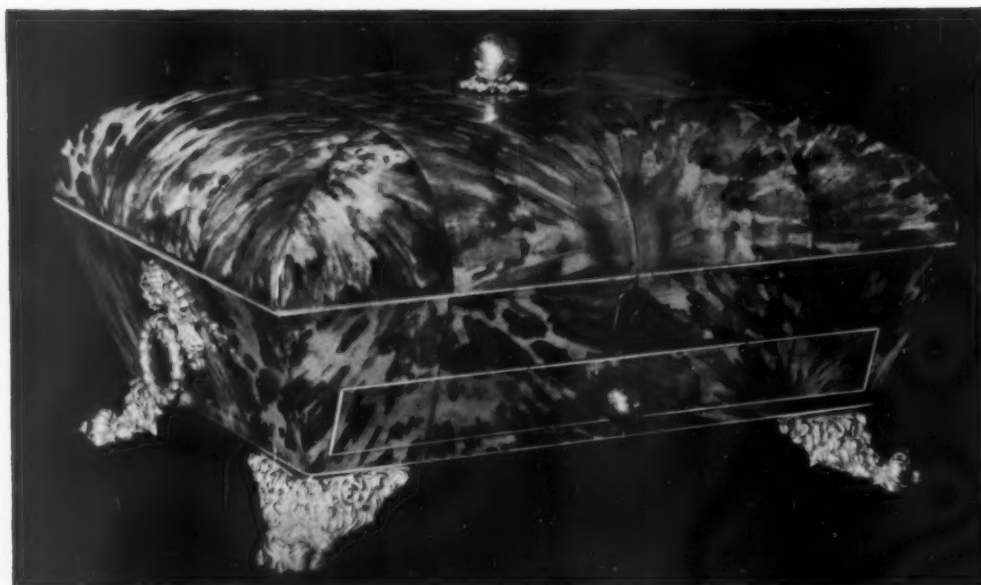
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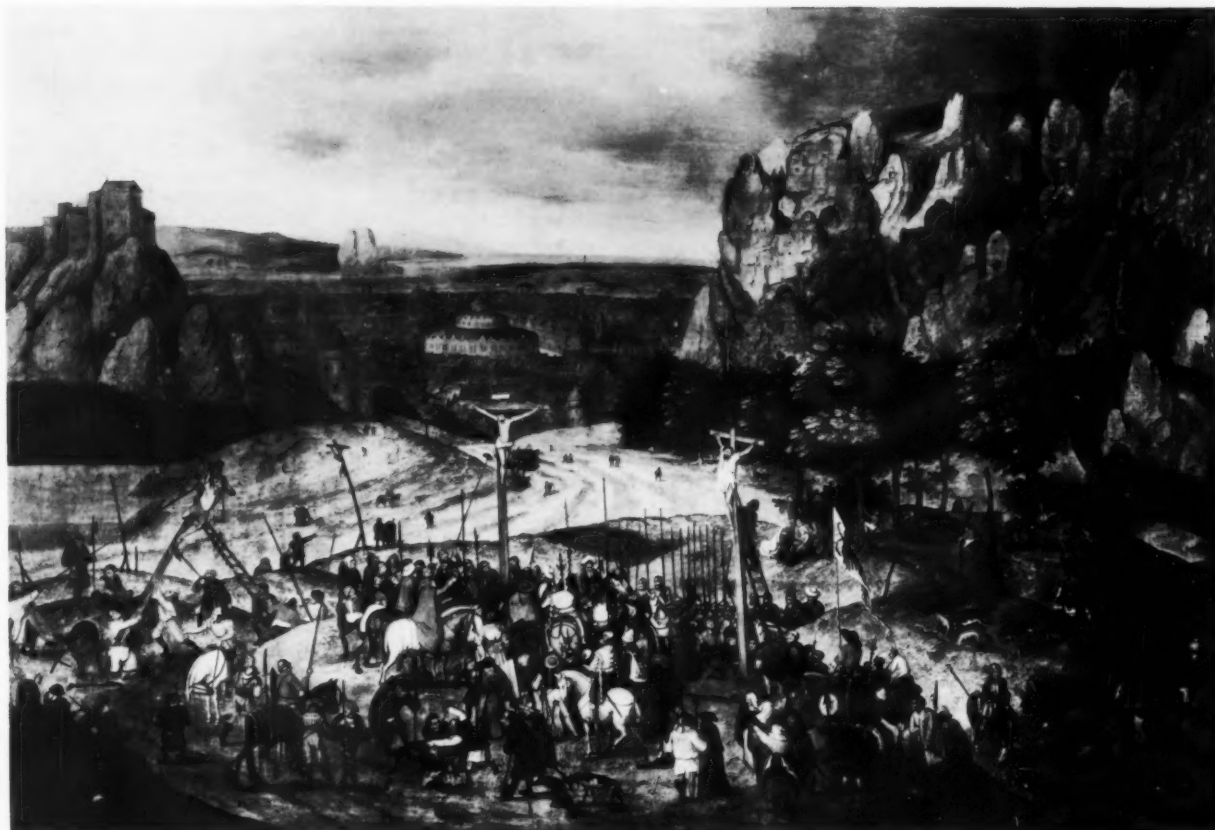
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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

THE CHALLENGE OF DEGAS



THE CRUCIFIXION. BY PIETER BRUEGHEL.

On show at Matthiesen's Gallery.

PERSPEX's choice for the Picture of the Month.

IT has often been a subject of complaint that London enjoys almost a monopoly of the cultural life of the country whilst the provinces depend upon the crumbs—if there be any—which fall from that well-stocked table. The Arts Council have done much to rectify this; though, in fact, they have borne some criticism from outraged provincials for themselves devoting too much attention to the London scene. A difficult matter in which we sympathise with all parties; but, happening to be established in London, find some hindrance to abstract indignation. If we Londoners are ever placed on the wrong side of this particular hedge it is when Edinburgh at the time of its annual festival stages one of the exhibitions for which they are now famous. Then it is we who get the crumbs or nothing at all. This year, however, with the aid of the Arts Council and the hospitality of the Tate Gallery, the Edinburgh Festival Society and the Royal Scottish Academy have sent the whole of their interesting exhibition of oils, pastels and sculptures by Degas. A few works remain behind, but these are more than made up for by some additions which were not seen in the Northern Capital.

An exhibition of nearly sixty of his works reminds us what an absolute master Degas was. He defies all our neat labels. It is interesting to recall that he persuaded the Impressionists to rename their fifth exhibition at which he intended to show the famous wax model of the Young Dancer. The name he chose was "Independants." It was absolutely right for him, though half-a-dozen other titles

would serve equally. For he was supremely a Realist, as well as a maker of abstract patterns, a classicist, a colourist, and as truly an impressionist as any of them. Always he brings an artist's vision to almost any chance fragment of the world about him, clarifies without distortion the forms and colours it presents to their simplest and most significant, and puts the whole before us in the heightened colour which was itself a kind of abstraction.

He comes to us to-day, therefore, as a fascinating meeting-place of so many movements in the art of the past, the nearer past, and the present. It is the chief importance of this particular exhibition that the succeeding phases of his work are all represented, so that we are able to trace his development from his classical and old-masterly beginnings on to the Impressionism and Neo-Realism of his own making, and beyond this to the time when failing eyesight drove him to larger forms and simpler designs and ultimately to the abandonment altogether of painting for the sculpture which hitherto he had practised merely as the creation of studio sketches for his work as a painter. On that long, and rather sad, journey there is a wealth of meaning to the artist and art lover.

It makes the exhibition on its spectacular side at once a little tame and yet more exciting than it might have been had we been shown a group of the masterpieces from the peak period with their tendency to a slight monotony as subtle variations on a theme. I confess that I feared the exhibition lest his world of the ballet-school *barre* and the



DIEGO MARTELLI. BY DEGAS.
From the Degas Exhibition at the Tate Gallery.

bath-tub should prove vainly repetitive. In fact, there is an excellent variety, stretching from the twenty-year-old "Self Portrait" and that Old-masterly "Head of an Italian Youth" (which we reproduced in these columns when it was first shown in London) to the Ballet dancers of nearly fifty years later. In between we have such things as the copy of the Mantegna "Crucifixion" which he made in the Louvre; the extraordinary animal studies of the later sixties, including a remarkable "Wild Boar" loaned by the Adams Gallery; the exquisite silhouette of the "Woman Seated at a Window" which once belonged to Sickert and so clearly influenced his painting of forms against the light; a number of portraits among which is the highly patterned angle-view of "Diego Martelli" from the Scottish National Gallery; "The Blue Dancers" from the Louvre and the "Milliner Trimming a Hat" of the great period and showing Degas at his finest; one village landscape of "St. Valery-sur-Somme" from the Marlborough Fine Arts; and a wide selection of the bronzes including the famous "Ballet Dancer of Fourteen Years, Dressed" which belongs to the Tate Gallery itself. Actually, as so often happens, some of the very finest of the works are permanent possessions of the Tate.

Such occasions are excellent for a reconsideration of the work and standing of an artist such as Degas, who may be too taken for granted. They remind us at once of his virtues and of his shortcomings. They enable us to see the influences which went to his making and the debt which his contemporaries and later artists owe to him. They challenge the labels we too easily apply.

The aspect which emerges from this exhibition is the concern for form and for design which clearly drove him from point to point, from subject to subject. His own strange, perhaps embittered, temperament enabled him to concern himself with the forms of women without the least sensuous interest in them. He is thus not seeking for beauty, only for a reality of form, an arabesque which will subserve his purpose of monumental design. The artificial woman could not supply it, nor the studio model in some artificial pose. He discovered it in the working woman engrossed in her occupation—the laundresses (only one of these exciting works was loaned to Edinburgh and that, alas, has not come

to London), the milliners, the dancing girls at their preparations rather than in their moments of glamour, and most of all in the studies of women at their bath-tubs. For these last he induced the prostitutes to allow him to sketch them; and from the often ungainly attitudes involved he caught the massive linear designs, whilst the juxtaposition of flesh with the white of towels or of bedlinen gave him the brilliantly toned blond colouring which he sought. But it was art, not realism of subject, which was his goal here, as always. Others of his day may have been trying to shock the public by exploring literary ideas in painting parallel to the current realism in fiction; but Degas, with his fastidious mind, was not one of them. These female nudes were for him forms in motion arrested at a moment when the lines and colours created an interesting pattern.

The Japanese influence on his work is marked throughout this whole exhibition. The series of riders and horses especially are important in this respect. They speak again for that prodigious memory of movement which enabled him to sketch so faithfully that only with the coming of the instantaneous camera can we achieve the same transient effects. And when his eyes finally failed, his sensitive fingers went on creating in wax these forms and postures to which he had given a lifetime of study. So, although some of the works at the Tate are part of his unending experimentation and "come tardy off" there is no sense of monotony and there is a pleasing freshness about each one.

When we meet one good Degas in an exhibition this intensely personal quality at once establishes it. There is showing at the moment an extremely fine piece, "Woman Combing her Hair," in the mixed French room at Matthiessen's Gallery, and it is a triumphant example of the artist's power: a lovely thing which unites the qualities of several of the artists shown there, standing between the solidity and realism of Courbet and the evanescent colour and light of Sisley.

In the next room the showing of early Flemish and Dutch masters has been augmented by an important "Crucifixion" by Pieter Brueghel. In common with all his work, it combines half-a-dozen elements: a far-flung landscape, genre painting of a number of little folk incidents such as that of the people who milk a cow without heeding the scene on the adjacent hilltop, religious art, and a political protest against the cruelty of the Spanish soldiery who were oppressing his people. One of the foremost figures, evidently supervising the crucifixion, carries a long double pennant on which is the two-headed eagle of the Habsburgs. All around men are being ill-treated, robbed and stabbed by the soldiers, whilst the priests are to the forefront in the crowd around the cross. Little wonder that Peasant Brueghel on his death-bed gave instructions that many of his works should be destroyed, for the Netherlands under the Duke of Alva were no place for those suspected of heresy or that opposition to the Habsburg regime which went with it. Beyond this subject and political interest it is well to remember the legend that Pieter Brueghel would disguise himself to move unobserved at peasants' feasts and such occasions in order that he might catch the poses and lines of his fellows at their most unconscious. There seems a link between Brueghel the Flamand of the XVIth century and Degas the Frenchman of the XIXth.

As I write, the end of the summer is still with us, and the autumn shows at the galleries have not yet got rightly under way. The Marlborough Fine Arts have greatly extended their space by opening a large downstairs gallery, and here they have assembled the wide selection of French masters of the XIXth and XXth centuries for which they have gained a reputation. In the old galleries they are showing another series of the exquisite original colour engravings of Redouté, along with a small loan exhibition of his water-colours chiefly from the Luxembourg State Museum. The engravings come from that late volume which he justly called *Le Choix des Plus Belles Fleurs*. In

spirit Redouté combines the French elegance of the exalted *milieu* he achieved in the years before and after the French Revolution with the exactness of the Dutch flower painters of the XVIIth century. His concern with a fruit or a flower was a gardener's and a botanist's concern. His business as an artist-illustrator was to put down perfectly its form and colour. Like most gardeners—a sane and balanced cross section of mankind—he seems not to have noticed the Revolution, for he was equally approved by Marie-Antoinette and by the Empress Josephine, both of whom accepted his tutorage on the subject of flowers and of flower drawing. We English, whose love of gardens is only equalled by our passion for dogs, have always thrilled to the great Flower Books and individual works of this "Raphael of the Roses."

How far it is from such decorum and exactitude to the contemporary scene in art. At Gimpel Fils Mr. Hugh Mackinnon and Six Young Contemporaries are being shown. These latter have been chosen, as in previous years, from the R.B.A. Young Contemporaries exhibition by an art critic, a collector, an artist, and Charles Gimpel himself as a dealer. Naturally, all these have to have a kind of common measure of agreement; and they are at one in accepting the modernist idioms. Within this pale the results are interesting. The most exciting and ambitious was Mr. A. Whishaw's "Bullfight," a flaming *mêlée* of form and colour wherein bull and fighter and horse were expressed in almost abstract terms but with tremendous verve. One may feel that it is inarticulate and untidy, but it is not childish. Its fault is rather that it takes paint beyond its legitimate limit into movement; but this is a fault on the right side. One

had just gazed at the large stuffed and stuck horse of Mr. Mackinnon's "Circus" and sorrowed for its fate as a mere piece of empty patterning. The mind flicks back to Degas, who could paint an animal which had life, and movement, and truth to appearance, yet in his hands and on his canvas it became a significant æsthetic pattern. Often Mr. Mackinnon makes a satisfying abstract pattern in pleasant colour, but is that enough? This abstract art must stand as typical of our post-war poverty and our acceptance of the ration. But so much contemporary art is like that: doling out one quality at the expense of all the others in an Existentialist dilemma of either . . . or.

One other of the Young Contemporaries did seem to have something to say. This was M. T. Toothill, of the R.C.A., who expressed the contemporary world with a symbolism of vigorous nudes set in bare landscapes. The titles of his works—"Orator," "Procession," "Lynching," "Riots"—betokened an awareness of the uneasy world in which we live or die in an atmosphere of violence. Again, it pleased one in that this was a mind not content with childish things, and the design was noteworthy.

In this matter of childish things and young contemporaries, the National Exhibition of Children's Art, chosen from the widespread offerings of the schools, has again been held at the R.I. Galleries. It is invariably an interesting affair, the younger children contributing that free expression in art which is the current mode and producing some gay amusing things; the elder groups showing in some instances that this leads on to sound work with a due regard for technique. It is gratifying that the prizes and the commendations

Continued on page 110

SHAFTS FROM APOLLO'S BOW—Father to the Man

AT this season of the year, life in London art circles is enlivened by the Children's Art Show at the R.I. Galleries. As William Gaunt has pointed out in that drily cynical history "The March of the Moderns," this whole movement is part of the broad picture of freedom in the arts which is at once the blessing and bane of our period. Artists, educationists, sociologists, teachers, philosophers and, most of all, art critics have accepted the doctrine that a little child shall lead them; even though, with childish naughtiness, it leads them by the nose it so approximately draws up the garden path which it tries to, but cannot, paint. For the children's own sake I am altogether in favour of this movement, as anyone must be whose early art education was largely based on copying with an H.H. pencil a much befingered print of a too symmetrical acanthus leaf. Indeed, I feel slightly responsible, since as a very young helper with the Save the Children Fund about 1920, when it was unfashionably aiding Austrian children, I was largely concerned in bringing the first exhibition of Prof. Cizek's work to this country. No voice warned us that we were cutting a dyke; and anyway our concern was the raising of money for our Fund and sympathy for starving Austrian children. Art was a side issue, and the ultimate flood a by-product. It would probably have happened in any case, for the exhibition had already been shown in a few places abroad, and the name of Cizek was becoming known.

Whatever the benefits this freedom may have for children and particularly for those in the kindergarten, one cannot help feeling that its effect upon the adult mind is psychologically curious. Precariously balanced on five-year-old Emmie's amusing portrayal of "Our Pussy" or young Bill's picture of "Mum Shopping" is a mountain of theory provided by an army of theorists. The educational world having been completely captured by these commandos, no teacher and no child would be thought anything of who deviated into naturalism or made the error of putting any object into correct perspective. "No, darling, I don't think the art inspector will pass *that* as Child Art," as the worried

teacher said to the tiresome little girl who drew a recognisable tiger.

That is the key to the trouble. The adults have now invented Child Art, and are as busily applying the standard to the modern child as their predecessors were in applying the standards of Lord Leighton to little Lord Fauntleroy. To fit their theory they have also invented Child Psychology. "The Child draws what it *feels*, not what it *sees*": all that sort of thing; which, of course, is immediately debunked by any child if by chance it is consulted. "The Child (an abstraction which can only be conveyed by a capital C) is naturally at the centre of its picture, it therefore draws people or houses in the foreground with their lower walls above their roofs, or their legs above their bodies." Or: "The Child has made the very houses go flat before the furious onrush of the escaped bull." Actually the seven-year-old who tried to draw a circle of Sunday School children, and—receiving no help from an art teacher who was paid not to teach her—got the front children's feet above their heads, was probably most miserably discouraged. As discouraged as I used to be when my acanthus leaf came out lop-sided.

Actually children, save in rare instances, are unpromising realists with an absolute passion for details. Happily a few writers on this show, by the promise of quantities of sticky cakes for tea afterwards, have inveigled a real child to go with them, and record its reactions. The boys demand number plates on the depicted motor cars, and point out that no footballer could kick a goal from *there*. The girls opine that the bull's legs aren't long enough. All prefer anything which approximates to a coloured photograph.

Meantime their discouraged adult companion wanders off, seeking genuine Child Art which comes up to the Art Inspector's Post-impressionist ideal and Sur-realist demands. "What I don't understand," sadly murmured one of our Sunday Morning Mentors, "is why the work of the five to sevens is like Picasso, and later on it isn't." Which is rather like wondering why that horse goes everywhere the cart takes it.

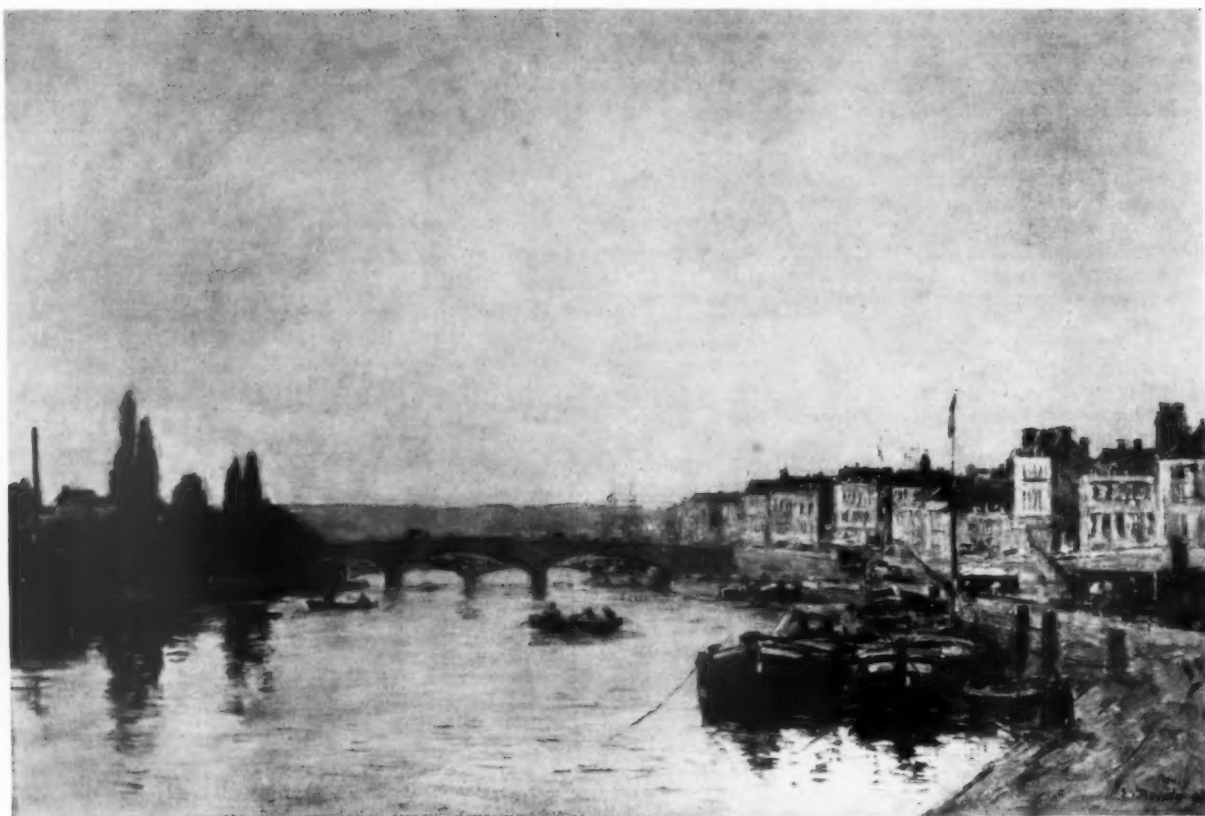


Fig. 1. Le Pont de Corneille à Rouen. Arthur Tooth & Sons.

FRENCH PAINTERS VI—EUGENE BOUDIN

BY ERIC NEWTON

EUGÈNE BOUDIN had none of the rather tiresome attributes of "greatness." For one thing, he was born a little too early in the XIXth century to be caught up by that remarkable wave that had its climax in the 'seventies and the 'eighties and which carried so many younger men to fame on its crest. Moreover, greatness was never part of his programme. He is the author of a thousand little canvases, each of which makes its quiet contribution to his mounting reputation. Among those canvases are perhaps a hundred that deserve to be called perfect. It is an adjective that should be sparingly used by critics, but, time after time, during the years of his maturity, Boudin achieved a gentle perfection of which Monet and Pissarro were incapable. There is, in the best of Boudin, a complete harmony between means and ends, between craftsmanship and vision that is almost baffling when one attempts to analyse it. It is so modest and yet so unerring that it looks effortless. Because of that apparent effortlessness it tends to pass unnoticed, but, having noticed it, one has to confess that greatness and perfection need not, and in Boudin's case did not, accompany each other.

Not many artists in the world's history, and none in the XIXth century, have enjoyed both. Greatness usually finds itself involved in a struggle with other men. It attracts headlines. Boudin's life had no headlines. His struggles were mainly with unheroic things like comparative poverty, or intangible things like the slow shaping of his

own artistic conscience and the even slower disciplining of his own gifts as a painter. Instead of hostility from the public he had to face a much more insidious enemy—namely, apathy. He had reached the middle forties before he could feel that he moved in a world that understood him and was willing to pay for what he and only he could create.

A life without headlines is not easy to write or interesting to read. It seems, on the surface, formless, yet its real disadvantage is that it has too much form. It is homogeneous from start to finish. Boudin's life followed a slow, steady curve, with no accidental strokes of good luck and no undeserved tragedies to add excitement to its outline. He was born in Honfleur in 1824. His father was a fisherman and, at the age of ten, he became a cabin-boy on his father's boat plying between Honfleur and Rouen. Had he not frightened his mother by falling overboard in his teens, thereby causing her to insist on his abandoning the idea of a sailor's life, he might never have become a painter. Like many children to whom drawing comes easily, he filled the margins of his schoolbooks with scribbles, but that is no proof of latent genius or even of unusual talent. What finally fixed his ambition as an artist was probably the attraction of the painting materials that were for sale in the little picture-framer's and stationer's shop in le Havre, in which he worked as a boy.

To the shop came Troyon to order frames, and later, in 1844, Millet, who gave him his first lesson in sketching.



Fig. II. The Canal in Dordrecht. The Mayor Gallery, Ltd.

He started to draw in earnest. Ribot, passing through le Havre, encouraged him. Young Boudin even sold a few sketches, and having been told that in order to become an artist it was necessary to study in Paris, he persuaded his parents to procure a grant from the town council to send him there. It was not a very sensible step to have taken. Had he known himself better he would have realised that the journey from le Havre to Paris was a journey away from everything that was to inspire him throughout his career and towards a life of which he could never become an integral part. His was not the kind of character that depends on the stimulus of friendships or the excited discussion of the painter's problems round the café table. In so far as he had a problem at all it was the simple one of learning how to paint by painting. He had no theory of art, nor did he need one. What he wanted to realise in his art was nothing that could be discussed. It was something as fundamental and as natural as breathing.

Paris may have been useful to him, as a place of exile is useful to a patriotic provincial, by making him nostalgically aware of just where his emotions are centred. That marriage of land and sea and sky that can only be found to perfection in a small seaport, preferably on the estuary of a great river, was the only thing that ever really interested him, and year after year, he sharpened his acute sensibility of hand and eye for no other reason than to make the subject his own. No other painter has realised fully the possibilities that lie behind the half radiant, half melancholy light that streams from the sky, the sharp but gentle breeze that blows over low-lying sands and stretches of water dotted with little boats or the subdued bustle of figures

moving across the foreshore. To-day, it is almost impossible to visit such a scene without feeling that it was not so much discovered by Boudin as created by him. Perhaps the ultimate test of an artist's sincerity of vision is his power to make one corner of the world and one type of experience his own. Boudin passes that test almost more easily than any other painter.

To-day we judge Boudin by his best work. It is difficult to realise how slowly and with what painstaking efforts he prepared himself in his youth for the mastery he achieved in his middle and later years. Were it not for his diary, in which he made constant notes of his struggles and disappointments, it would be impossible for us to follow the long process of trial and error that led, in the end, to the deceptive simplicity of his finest pictures. He was not merely a lover of seas and skies: he was a lyric poet. "I feel the poetry is there" he wrote in his diary, "but how shall I seize it?" Unlike Courbet, who was to work with him at a later stage, he was not content with realism. There was a quiet magic behind surface appearances that he was determined to render.

He could hardly have set himself a more difficult task. The magic he was pursuing had nothing to do with romanticism. It depended on a complete apprehension, in front of the scene itself, of that elusive unity of mood that light alone can give to a commonplace scene. Boudin's object was to capture all the subtleties of light, and to capture them on the spot, without in any way distorting or exaggerating. No wonder that it took him ten years to find his way to such a delicate and unspectacular goal. And no wonder that it took even the most perceptive of the public twenty



Fig. III. Pont de Camaret. *Jacques O'Hana, Ltd.*

to realise that he had done it. Moreover, by the time the public was ready to understand him, the more strident performances of the Impressionists were beginning to compete with him. A string quartette would have been at the same disadvantage in competition with a military band.

It was in 1856 that his path first crossed that of the Impressionists. Claude Monet, at the age of seventeen, was exhibiting a few precocious but not very promising caricatures in the shop-window in le Havre. Boudin's little pictures hung above them. Boudin was anxious to meet the young man and make him his companion on his sketching expeditions. Monet detested Boudin's low-toned sketches and resisted the invitation as long as decency permitted. Boudin's friendly persistence prevailed in the end, and Monet was converted. More than once, in later life, Monet was to say "If I have become a painter it is to Boudin that I owe it."

The story of Boudin's career from this point onwards is little more than a recital of short journeys in search of



Fig. IV. Calvaire. *Gimpel Fils.*

new slight variations on familiar themes, incessant work, temporary friendships, chance contacts with other painters, gradual recognition, and a meeting with the Breton girl who was to become his wife.

A visit to Brittany in 1857 filled his pictures at this



Fig. V. Plage De Trouville. *Wildenstein & Co.*



Fig. VI. Shipping, Honfleur. Redfern Gallery.

period with more groups of foreground figures than had been his custom. It was then that he met Marie-Anne Guédès whom he later married, and it is probable that being brought by her into closer contact with the peasants of Brittany his picture reflected, for a time, this changed relationship between humanity and landscape. Back in Honfleur he redressed the balance by concentrating on innumerable studies of skies, mostly in pastel, which attracted the attention of Baudelaire, who was paying a visit to Honfleur at the time. It was at this moment, too, that Boudin first met Courbet and became his loyal friend. Of Courbet's influence on Boudin there is hardly a trace. The two men looked at the world with different eyes, but they admired and understood each other. Of Boudin, Courbet was moved to exclaim "He is the only one of us who knows the sky!"

In 1861 Boudin and Marie-Anne visited Paris where Troyon, at the height of his fame and with more work to do than he could achieve single-handed, used Boudin as his assistant. The visit was a short one, and Boudin's next series of paintings—perhaps his most popular to-day—was done at Trouville, where the fluttering little groups of ladies, their dresses agitated by the wind, animate rather than furnish his foregrounds. Boudin often returned to Trouville and Deauville to recapture this note of fashionable gaiety, so different from the sombre peasant life that fills his pictures of Brittany.

Another visit to Paris in 1863, a return to Trouville in 1864, a picture accepted by the Salon in 1868, the discovery of a good patron in a certain Monsieur Gauchet in 1869, participation in the first Impressionist exhibition of 1874, relative prosperity, an expedition to Bordeaux, where he found more bustle and movement among the shipping,

praise from Duranty in 1877, and, finally, solid financial support in 1881 from Durand-Ruel, who decided to become his patron and dealer—these were the steps that carried Boudin from obscurity to something like success. The Salon granted him a third-class medal, and—sure sign of arrival—"faux" Boudins began to appear. By this time he was complete master of his technique: he had explored to the full the possibilities of his own art. He had only to go on painting and discovering sympathetic subjects in new corners wherever grey buildings, low horizons and luminous skies combined to make the harmony he loved so well. He found them in Antwerp in 1871, in Dordrecht in 1884 and even, in 1892, in Venice. In 1889, after a short illness, his wife died. In 1892 he was accorded the Legion of Honour. In 1898, failing in health, he was ordered by his doctor to the Mediterranean, but in the shadow of approaching death he felt the longing for his beloved Channel ports. A brief stop in Paris to arrange and classify his pictures exhausted him. He was just strong enough to reach his villa at Deauville, where he died in a room overlooking the beach, crowded on an August morning with groups of holiday makers. He was given the final satisfaction, on his deathbed, of looking for the last time at the kind of scene he had painted so often.

To an unusual degree Boudin was a self-made painter. Whenever his search for the poetry concealed behind surface truth seemed to fail, it was to himself that he turned for help, and it was to his diary that he confided his doubts. But no artist can be entirely self-made. Boudin had his heroes and, luckily for him, they were men of his own epoch. They did not so much influence him as confirm him in his quest. Isabey, in his early years, taught him to paint but failed to touch his imagination. Corot, his elder by twenty-

Fig. VII. Villefranche. *The Lefevre Gallery.*

eight years, was nearest to him in temperament and in objectives. Both evolved the same quiet lyricism. No two artists have attained a more complete mastery of the possibilities of grey, as a colour, than Corot and Boudin. Both could extract an infinity of subtle harmonies out of neutral tones, making them imply a whole gamut of pearly colour. After Corot, and almost equally close to him in spirit, was Jonkind, whom Boudin met in 1862. Superficially, Jonkind is more closely related to Boudin than Corot, but only because his subject-matter is similar. Boudin had never quite the brilliance of Jonkind, and was never led into those slight exaggerations of sentiment of which Jonkind was often guilty. Baudelaire gave Boudin courage and confidence when he praised his studies of clouds. The short apprenticeship with Troyon had its uses for him, but Boudin's delicacy and reserve always saved him from the influence of men who might have tempted him to a more

"effective," a less subtle way of painting. Courbet, with his robust geniality, might have had a fatal effect on Boudin's art had not the younger man been protected by his own integrity.

What is never missing from Boudin's pictures is the caress of light and air in every corner of the canvas, and, consequently, the sense of slight movement that animates even the most tranquil scene. The gentle wind is always there, carrying clouds and plumes of smoke with it, ruffling the surface of the water, and dancing in the reflections. In his rapid sketches this sense of movement is reinforced by the rather obvious vigour of the brushstroke, but that perfect fusion between light on the one hand and the confident handling of paint on the other is best seen in his most finished pictures. It is by them that he will be remembered as the "master of skies," the poet of quietly vibrating serenity, the wizard who made the greys of Normandy break into unemphatic song.

LIST OF PAINTINGS BY BOUDIN

used to illustrate the article :

Le Pont de Corneille à Rouen				
Fig. I.	19½ × 29 in.	1895.	Fig. IV.	16 × 12½ in.
	<i>Arthur Tooth & Sons, 31, Bruton Street, W.1.</i>			<i>Gimpel Fils, 50, South Molton St., W.1.</i>
The Canal in Dordrecht				Plage de Trouville
Fig. II.	21½ × 15½ in.	1884.	Fig. V.	22 × 35½ in.
	<i>The Mayor Gallery, Ltd., 14, Brook St., W.1.</i>			<i>Wildenstein & Co., 147, New Bond St., W.1.</i>
Pont de Camaret				Shipping, Honfleur
Fig. III.	25 × 17½ in.	1878.	Fig. VI.	11½ × 13 in.
	<i>Jacques O'Hana, Ltd., 9, South Bolton Gardens, S.W.5.</i>			<i>Redfern Gallery, 20, Cork St., W.1.</i>
				Villefranche
			Fig. VII.	18½ × 25½ in.
				<i>The Lefevre Gallery, 30, Bruton St., W.1.</i>

DUTCH AND FLEMISH PAINTINGS

Part I.—Landscapes

BY HORACE SHIPP



VIEW IN HOLLAND. By Philips Koninck (1619-1688). Canvas 4 ft. 1 in. by 5 ft. 2 in. *Duits, Ltd.*

THE history of art is a history of revolutions. None is greater, more thorough, or more widespread in its consequences than that which took place in the Netherlands at the end of the XVIth and the beginning of the XVIIth centuries. In the course of a few decades a completely new direction was given to art. The causes, as so often happens, were bound up with the whole movement of human thought, and social, political and economic history. An era was passing, and its art passed with it. The patronage of the church and the court gave place to that of a democracy. Protestantism took the place of catholicism; a virtual republicanism that of the Habsburg dynasty. The wealthy merchant class and even the lower middle class and the people themselves became buyers of pictures. The walls of living-rooms, instead of the altars of the church or the vast galleries of the palaces of popes and kings, were the setting for new types of art. Pictures began to be painted without being commissioned, in the

hopes of sale to unknown clients who would buy at public fairs, straight from the artist's studio, or through an art dealer. The artists themselves became art dealers for their own and other artists' pictures.

One cannot understand this movement without relating it to the Reformation, and specifically to the revolt of the Dutch and Protestant Flemish against the Spanish tyranny of the Habsburgs. Nor can the sudden access of wealth in these Protestant communities, as their rising merchant class freed themselves from the old church ban upon usury and the kingly monopolies, be forgotten. Indeed, we are forced to see the whole history of the time largely as a struggle for political power between the new merchant class and the old ecclesiastical, royal and aristocratic classes which throughout the middle ages had dominated the western world. That each used the ostensible excuse of religious doctrines as their justification for either revolt or oppression must not blind us to the more material nature of the struggle. On



LANDSCAPE.

By
Gillis van Coninxloo
(1544-1607).
Panel 10 by 13½ in.

Paul Larsen.

the other hand, we must realise how passionately the religious convictions were held on both sides. Philip of Spain, the Duke of Alva, and their Catholic adherents were certain that the fate of European civilisation depended upon crushing the Protestant heresy in their realms of the Netherlands. The heroic Dutch fought for eighty years for liberty of conscience, fought against horrors of torture, massacre, and rapine which effectually battered their Flemish compatriots into submission. All this thrilling story as we have it recorded in Motley's *Rise of the Dutch Republic* is at once the cause of the revolution in painting, and itself an effect of the deeper causes working like yeast in this Europe of four hundred years ago.

The important thing to realise is the vacuum created for the artist. Church and aristocratic art had supplied the patronage and the motives for centuries. What now should men paint; and for whom? The Dutch answer was in essence: ourselves and our possessions; including that greatest of all their possessions—their country. All this was itself part of the new orientation of thought in the world. It was an age of discovery, exploration, curiosity, and out of all this, science. It was an age when every man had a new interest in himself and his surroundings. Marvels crowded in on men's minds and stimulated them to explanation. The sheer facts of the world in which they lived offered themselves as the exciting subject matter to take the place of the ancient faith and the old loyalties.

The interest in the visible world was part of this excitement. To-day we are so accustomed to landscape art that it is difficult to think of a time when it had no separate existence. As a background for sacred and the rarer secular art it had had its place. It had happened almost by accident in the miniatures of the Books of Hours which, following the example of the Breviary of Belleville of the first half of the XIVth century, had portrayed in series the Occupations of the Months.

It is but a step from these to the four great pictures by Pieter Brueghel, the "Four Seasons," of which the winter landscape, "The Hunters," is one of the best-known pictures in the world. But Brueghel is obviously as much

concerned with the scene as with the actors in it. These again set a fashion, one followed by his son Jan, his pupil, Lucas van Valkenborch; by Gillis van Coninxloo, and his pupil Jodocus de Momper. The Four Seasons, The Four Elements, established themselves as a theme; and that bird's-eye-aerial view of a wide panorama became a style. In all this, however, there was always an excuse given for painting the landscape, even when that landscape is most surely the idea in the picture which is inspiring the artist. It is avowedly Figures with Landscape, even when it is Landscape with Figures. Only that strange sport, Joachim Patinir, right at the beginning of the XVth century, had done pure landscape like the amazing "River Scene" in the National Gallery with a staffage quite amazingly of one tiny figure of the artist sketching it. There were, of course, Durer's water-colours, made on his travels, but these were for him material for pictures and would not have been claimed as works in their own right as we now hold them.

At the end of the XVIth century, therefore, this business of landscape art was "in the air" in the Netherlands, although not yet truly accepted. A number of artists were practising it who believed that they were painting the daily life of the country people. It was for Hercules Seghers and Jan van Goyen—both born in the fifteen-nineties, both belonging to the newly freed Dutch territory and working when it had become self-consciously national—to accept this art unequivocally, producing a new thing for the new times, the new public. With them Dutch landscape art was fully launched and the whole magnificent line of great masters followed: de Neer, the Ruysdaels uncle and nephew, Cuyp, Rembrandt himself when he turned his genius in this direction, Koninck his splendid pupil, and Hobbema towards the end of the century, with a host of lesser masters all the time producing lovely works.

This glory of seventeenth-century Dutch landscape art, from which English landscape so directly derived and in its turn influenced through Constable and Bonington the French Impressionists, links in the backward chain with the Flemish work immediately preceding it. Its purpose became

DUTCH AND FLEMISH PAINTINGS. I—LANDSCAPES

LANDSCAPE.

By

Jan Brueghel
the Younger

(1601-1678).

Panel 16 by 21½ in.



Paul Larsen.

different, but its kinship is obvious. The Brueghels of the three generations, the Valkenborchs, and the van Coninxloos, those three families of Flemish artists, inextricably connect the art of the old Netherlands with that of the new. They were all on the Protestant side in the struggle against Spain, and that in itself often sent individuals among them for a period into the Dutch territory. Old Pieter Brueghel himself used his peasant art to protest against the atrocities of the Spanish, and lived and died in the fear of becoming embroiled. Lucas van Valkenborch, greatest of that family group, was at times a refugee from the troubles; and Gilles van Coninxloo was one of the many Flemish artists who settled in Amsterdam and there became the head of the large Flemish artist colony which had similarly sought refuge there.

Gillis van Coninxloo was born in 1544 in Antwerp. In his day he was thought much of for his landscapes, for his contemporary, Karel van Mander, to whom we owe so much of our information of the Netherlandish artists, said: "I know of no better landscape painter in our time." We would not now, perhaps, place him so high, but the beauty and fascination of the panel we reproduce shows how good he could be. He loved those great trees of which he rendered the foliage in his own distinctive formula. From the viewpoint of our modernist thought he may not have seen the wood for the trees, nor the trees for the leaves. But why, indeed, should he? These Flemish men built up their landscapes of innumerable lovely details, each rendered faithfully and given its own rich local colouring for its own sake. We read their pictures, paragraph by paragraph: look from the great foreground tree to that at the left, glance along the roadway, pass over to the romantic lakeside town with its towered houses, and arches; and then on to the distant blue hills beyond the plain with its solitary rider. How completely he has created his world: a place of pure romance with man moving on his daily tasks in the midst of nature. It is well to remember that van Coninxloo was the master of Hercules Seghers, who worked out from these Flemish characteristics to a staggeringly "modern"

manner of pure landscape in his pictures and in the precious etchings of which we are lucky to possess so rich a collection in the British Museum.

The other Flemish work chosen from Paul Larsen's Gallery comes from that other great family, the Brueghels. It carries the qualities we have noticed forward into a second generation, for it is the panel by Jan Brueghel the Younger, who was born in 1601, but whose landscape work is so often confused with that of his, let us admit, greater, father, "Velvet" Brueghel. Here, too, there is the diverse interest: a whole village going about its business or pausing in it. The lovers sit beneath the trees, a wife helps her tipsy husband to his feet (a Brueghel obsession this!), the village gossips foregather before the inn, carts are waiting, a family goes on its way, a dog pursues its own canine life, and cows move untended through the grass. Setting for all this, the village is beautifully conceived, with its roads dividing and stretching away into the distance. Half a century later, Hobbema was to utilise this scheme which sets the spectator at a point of focus in front of the picture. We are much nearer natural landscape than in the picture by Gillis van Coninxloo, and, indeed, the work belongs purely to the XVIIth-century spirit which sees nature in an all-embracing unity and can keep its incidents subordinate and literally incidental. Landscape art, as we thought of it at least until the end of the XIXth century, had been born.

The procession of its exponents, particularly in Holland, was marvellous during that XVIIth century. Jan van Goyen at first dared to divest it of almost all its accessories and almost of its local colour, painting in his silvery monochrome the barest truth of light and air, land and water. The Ruysdaels enriched this with a full palette; Cuyp exploited the atmospheric possibilities of the mist-laden, sun-golden air; and a host of other masters added their quotas.

With Salomon van Ruysdael, who was born in 1600, this landscape art moved to its splendid maturity. He was a tremendously versatile artist, river scenes, winter scenes, shipping, country genre: everything seems to come easily



THE MAYPOLE.
By
Salomon van
Ruysdael
(1600-1670).
Canvas 30½ by 41 in.
Signed and dated
1669.

Eugene Slatter.

and brilliantly from his brush. The picture we illustrate, recently acquired by Mr. Eugene Slatter, is a thrilling example. It contains so much of that delightful Dutch life: the edge of the township with its fine church, the noble trees, the distant river, and amid all the preparations for the May Festival with the wreathed maypole and the garlanded heifer, the improvised band, and—may we surmise?—the choice of the girl wading in the pool for their May maiden. Every element in this busy composition is presented with Ruysdael's lively genius: a tiny festive moment of happy country life held for ever. One thinks of Keats and the Ode to a Grecian Urn whereon he saw the eternal significance of this same ceremony enacted two thousand years before.

If we choose another canvas from far on into the century, the Landscape by Philips Koninck, it shows where at last this art of the natural painter led. Koninck was a bargemaster as well as a painter and it may well have been that open-air life on the unending waterways of his native country which gave his pictures their wonderful free spirit.

"He loved the distant—enjoyed the sense of things seen from a distance, carrying us, as on wide wings of space itself, far out of one's actual surroundings."

So writes Walter Pater of his imaginary Sebastian van Storck in explanation of his decorating the walls of his room with Koninck's landscapes. It perfectly conveys the spirit of Koninck, and of the fine picture now in Duit's Gallery. Like most of Koninck's work it is a large canvas, more than five feet by four; and like most of his work it is a panoramic view from that bird's-eye-angle of the earlier Flemings extending over miles of country. One's mind immediately goes to the "View of Holland" in the National Gallery to which it might well be a companion piece. The foreground figures have evidently been put in by another hand, Adriaen van de Velde maybe, or Lingelbach. This impressive work was for many years in the possession of the Windham family at Ersham Hall in Norfolk, and has only comparatively recently been rescued from obscurity by being judiciously cleaned. It takes an immediate place as a major work by the master.

Here, then, almost at the end of the golden period we have a painting which shows this landscape art of the Netherlands fulfilled by an artist who was at once a pupil of Rembrandt, greatest of all Dutch painters, but as clearly a supreme lover of typically Dutch scenery, an artist concerned no longer with the background to genre painting, but only with landscape, under the light of the wide skies of the North.

CURRENT SHOWS AND COMMENTS

(Continued from page 101)

go now to young people who do this work with a respect for the traditional virtues in art. The winners of the £250 art training grants were so clearly laying the right foundations: Una Collins with imaginative Ballet Décor and sensitive Flower Drawings, Brian Cooper with colourful urban scenes. The right training of children, so as neither to stifle imagination nor encourage the idea that anything splashed on paper is somehow "Art," is an important part of our art life; and this movement has evidently cut its wisdom teeth.

Back in the world of adult art I enjoyed the exhibition of Earl Haig's work at the Redfern Gallery which was shown coincident with the end of their Summer Exhibition. I wondered at times whether he carried his paintings far enough, but the effect was one of daintiness and a Japanese charm. Often he would throw the branch of a tree right across the foreground in that delightful way we sometimes find in Far Eastern art; one work, "The Gateheugh," being especially pleasing in this manner. I liked, too, "Bemersyde Moss," where with the simplest elements and an excellent suggestion of gulls and bullrushes he had created a mood and a place.

The Eastern feeling in his work reminds us that the Far Eastern Court at the Victoria and Albert Museum is opened again for our delight, with a display of its treasures in the style for which this great Museum is now notorious.



Fig. 1. A fine Regency Rosewood Grand Pianoforte on a triangular monopodium, made by Mott and Mott to the order of George IV. Blairman.

REGENCY FURNITURE

Part I—The Introduction

BY EDWARD H. PINTO

"REGENCY," as a term applied to the decorative arts, is usually considered now as covering the period of years from about the last decade of the XVIIIth century to the accession of George IV in 1820. This is the period discussed in this series of four articles.

During that time the particular classic style in furnishing, which was an offshoot from the French Napoleonic Empire fashion, had its formative period, grew to maturity, reached its zenith and commenced its decay. Its early stages can be noted in Sheraton's *Cabinet Maker's and Upholsterer's Drawing Book*, of 1791-4; its development is marked in his *Cabinet Dictionary*, published in 1803, a year before his death.

Although the early stages of Regency are mirrored in the drawings of Sheraton and contemporary furniture designers, its development was nurtured mainly by architects with a strong antiquarian interest in Grecian and Italian excavations. Foremost amongst these gifted men were Charles Heathcote Tatham, brother of Thomas Tatham the cabinet maker, Henry Holland, who was architect of the Prince Regent's Carlton House, and Thomas Hope who, though a banker by profession, had architectural training and had travelled extensively in Greece, Turkey, Syria and Egypt.

Regency furniture in its full flowering was based on the discriminating use of exact models of antiquity where they

existed and the designing in character of those objects which had no counterpart in the ancient world, but were needed in the fashionable home of the day. For the inspiration of character, Napoleon Bonaparte was more its godfather than was the Prince Regent. It seems curious now that England adopted so many of the fashions set by her arch enemy, but so it was. There was one striking phase of Regency in which Napoleon's expeditions to Egypt combined with Nelson's victory of the Nile to give expression to furniture based on the outline of Egyptian temples, with gilt mounts and carving representing Egyptian gods, sphinxes, crocodiles and palm trees. The last motif also overlapped into the Prince Regent's rather exotic taste for Regency furnishing and decoration with an Oriental flavouring.

The Regency period has been succinctly described by Arthur Bryant as "The Age of Elegance," a happy phrase, to be borne in mind when assessing the merits and failings of Regency furniture, for it was made essentially for an age with a unifying fashionable influence which, during its predominant Greek phase, spread even to women's dress and hair styles. Whilst, to our eyes, Regency furniture can look delightful against a plain background, it can look appalling against distinctive decoration of a period other than its own; but when it was designed, it was always considered in correct relationship to the appropriate soft furnish-

ings, carpets, *objets d'art*, decoration, lighting fittings and architecture. Indeed, these were all, in some of the best examples, designed by one man, as earlier schemes of furnishing in complete detail had been executed by the Adam brothers. Another parallel exists, too, between the work of Robert Adam in the last half of the XVIIIth century and that of the Regency architects and designers who followed: both were largely inspired by Greek excavations and used many of the same outlines and motifs, such as classical altars, vases, lyres, anthymion, formal acanthus, paterae and key pattern, but Adam's own style dominated the "antique," whereas in Regency, the "antique" often dominated the designers.

Because of its French influence and its ornament drawn from Grecian, Roman, Egyptian, Chinese and Gothic sources, Regency is a confusing period. When handled by a man with the right background and training it produced some of the most restrained and graceful furniture ever made in England, but some of the lesser lights in design, when confronted with almost unlimited ranges of ornament made available by pattern books, ran amok and piled together unrelated motifs from different sources, which created excesses equal to the Victorian. On the other hand, some of the architect-designed furniture, in its too faithful archaeological copying of forms of antiquity, was ponderous, unsuited to purpose and an unhappy translation, into terms of wooden furniture, of designs intended for execution in marble or bronze.

Nevertheless, in spite of this antiquarian preoccupation in design, the Regency leaders were the daring modernists of 150 years ago; incidentally modernists who have had strong influence on the outline of some of the best contemporary furniture of to-day. Whilst these early XIXth-century pioneers revived basic ornament and forms from the distant past, some of which had also been used in the XVIIIth century, they applied them this time to make different looking furniture. Like all innovators, they encountered bitter criticism and abuse, and many people in England, doubtless the vast majority, ignored the extreme dictums of fashion. Because Regency was a short period and, in its most highly developed forms, so different from what had gone before and taking so many strange shapes, it never permeated to the same extent as had earlier fashions. In consequence, that furniture made to suit the more conservative home maker during the Regency was really late Sheraton, and furniture under that heading is, therefore, included amongst the illustrations of this series.

Sharp contrasts were a feature of Regency furniture. Surfaces of dark woods were inlaid with brass stringings and simple inlays; light woods were treated similarly with ebony inlay. Shaded marquetry and shallow surface carving were out of fashion. Straight outlines were contrasted by bold sweeps, and flush surfaces by bold enrichments. Pierced metalwork was used for galleries and fretted panels and cast metal for antiquarian masks and feet. Bold wood carving sometimes replaced the last two items. Hardwoods with rich and strongly marked figure, such as rosewood, calamander, zebra wood and amboyna, were used widely to contrast with brass inlay and brass or ormolu mounts. Mahogany remained a favourite, but it was treated in two entirely different ways. Sometimes, particularly in the later Regency furniture, it was stained a rich red and finished to a brilliant lustre with the newly introduced "French" polish, said to have been brought to England after the Peace of 1814; when treated in this manner, it was usually for contrast to brass or gilt mounts and fittings. Alternatively, for the quieter taste, it was used in its natural pinky brown colour, was inlaid with designs in ebony and finished with the traditional wax polish. Satinwood was also used as a background to ebony inlay. Reeding and fluting, arranged both vertically and horizontally, were two of the most widely employed forms of wood ornament. Turnery played an important part for columns and legs of



Fig. II. London made Trio Tables of the finest quality; rosewood inlaid with gilded brass. Blairman.

furniture, except on those pieces which were supported on classical sweeps. Much Regency furniture was made from beech, usually cleverly grained in imitation of the more expensive woods, such as rosewood; sometimes beech grained in this manner is found in the same pieces of furniture as the solid rosewood. Usually, in such instances, the grained beech is used for those curved parts which could not safely be made from solid rosewood, because of its short brittle grain and which, therefore, would have been much more expensive to construct with a rosewood veneer on a suitable backing timber. Beech and pine were both used extensively for the Regency japanned furniture; the former, an excellent turnery wood, was employed particularly for the columns formed in imitation of bamboo on furniture made during the Chinese vogue.

Although much Regency furniture is elaborate and ornate, the new classical feeling, which gave birth to the movement, was based on the desire for simplicity and, in some measure, on the need for conserving skilled labour during the Napoleonic wars, so that by means of simple repetitive ornament, such as reeding and fluting, bold curves cut on a bandsaw and the introduction of metal ornament, extruded, fretted and cast, the maximum of well-constructed but pleasant-looking furniture could be turned out by the minimum number of craftsmen.

Owing to the terms "Industrial Revolution," "Age of Machinery," and "Reign of Queen Victoria" having become largely synonymous, there is an unfortunate and widespread belief that until William IV died all furniture was made by hand, but that on the following morning, when Victoria became Queen, the woodworking machines suddenly commenced to hum. Woodworkers have used machinery since early days; the origin of the lathe is lost in antiquity. The multiple bandsaw, driven by a waterwheel, is illustrated in John Evelyn's *Sylva*, written in the reign of Charles II, and patents for engines for sawing timber without the aid of



Fig. III. An Occasional Table in the Regency "antique" style, made of rosewood, carved and part gilded. *Blairman.*

wind or water were taken out in 1629 and 1683. The marquetry cutter's "donkey," a horizontal fret-saw actuated by a treadle, and an "engine or mill" for cutting veneers to thickness were commonly used in the XVIIIth century. Towards the close of that period, Sir Samuel Bentham, a naval architect and engineer, invented and patented the basic principles of nearly all the woodworking machines now in use, including planers, moulding machines, mortise cutters, etc., intended for driving by steam, wind, water or animal strength. Further improvements in early XIXth-century woodworking machines were made by numerous inventors, including Joseph Bramah in 1802, in connection with planing and thicknessing; by James Bevans in 1803, who invented much needed machinery for striking the mouldings, grooving, reeding, fluting and sinkings used on Regency furniture, and by Marc Isambard Brunel, the brilliant engineer of the G.W.R., who between 1805 and 1813 made many contributions to the improved efficiency of woodworking machinery.

The knowledge that it was not "hand-made" throughout need not lessen anyone's regard for fine antique furniture; nor does it affect values, which are built up on quality of design, workmanship and materials, and, with antique furniture, considerations of condition, size, fitness for present-day purposes and scarcity. Moreover, there is a lot of loose thinking about the term "hand-made." The mechanical preparation of materials, such as conversion of timber by machine into planed boards or thin veneers, and mechanical jointing save labour and have done more to enhance quality than to lower it. It is only in such constructional details as dovetailing, the fitting of drawers, and in the smoothing and finishing operations, and in freehand carving, that the fine craftsmen can excel the machine.

Though opinions will always differ on the merits of the designs, it must be conceded that no finer quality furniture has even been made than the best Regency, the makers of which used machinery sensibly to eliminate arduous toil and speed up production; but all that could be done better



Fig. IV. A mahogany Cutlery and Plate Stand of the Regency period, but still designed for the traditional patron of the XVIIIth century. *Arthus S. Vernay, Inc., New York.*

by hand they did, and by using machine-made metal instead of hand-carved wood for ornament, they were wiser than their descendants, who disastrously tried to simulate hand carving by use of machines.

The fine Regency grand pianoforte, Fig. I, was made by Mott and Mott of 95, Pall Mall, to the order of George IV. It closely resembles another by the same makers which, now at Buckingham Palace, was originally in the music-room of the Royal Pavilion, Brighton, and was made in 1818. Both are described as "Patent Sostinente Grands." The Buckingham Palace example is veneered with walnut and stands on a triangular monopodium, whilst that illustrated is veneered with rosewood and supported by a circular carved and gilded column. Both have the pedal attachment in the form of a lyre, the same outline and brass inlaid decoration on the plinth and the same ormolu-mounted toes. The Buckingham Palace specimen differs in several respects: notably, in omission of the winged cherub heads forming the keyboard terminals and in the brass inlay round the case of the instrument, which consists entirely of scrolls, without the nymphs emblematic of the arts. This flush inlay of ornamental design in brass, free from engraving, was a specialised trade, carried on in the neighbourhood of St. Martin's Lane. As the inlay had to be inserted into the veneer in the process of the cabinet-making, it is good evidence of London make when it occurs generally on a piece of furniture. When it is used only on one component, such as the rosewood horizontal back rails of a chair, and particularly when the other parts are made from beech, grained to resemble rosewood, then exactly the opposite conclusion can be drawn: namely, that the fashionable inlaid rails were ordered from London for incorporation in provincial made chairs.

The nest of three rosewood tables decorated with anthymion and scrolls, Fig. II, provides a first quality and more classical example of this inlay, in this instance with the brass gilded. Such sets were known as "trio tables."

Fig. III shows an archaeologically inspired but elegant occasional table of excellent workmanship and controversial design. It is of that striking type which demands a very



Fig. V. A high-grade Bachelor Chest, restrainedly conforming to fashion and free from metal mounts. *Mallett.*

carefully chosen setting. The hocked legs, with eagle-head terminals and finely modelled hoofs, are of rosewood, carved and part gilded; the gilded ornament round the framing is of metal. The top is covered with floral chenille under plate glass.

Cutlery and plate stands, an XVIIIth-century innovation, continued in favour during the Regency period. The rather unusual specimen, Fig. IV, of pleasantly faded mahogany, has two compartments for plates, one for cutlery and a revolving tray below. Much more Sheraton than Regency, it exemplifies the traditional design furniture which was being made for the conservative minded round about 1810.

The bachelor chest, Fig. V, which is oak lined throughout, is another example of a high-grade piece of furniture made during the Regency period, but as a logical development of XVIIIth-century practice and without any characteristic Regency ornament. Conforming to early XIXth-century fashion in its flush surfaces veneered with contrasting

amboyna burr and cross-banding of calamander with inner lines of ebony and boxwood, it omits all metal mounts and has original turned handles of rosewood. Although of subdued appearance, it, like so many Regency cabinet pieces of furniture, differs from earlier pieces of a similar nature, for this folding top chest is veneered and polished all round and has dummy cupboard doors on both long sides and drawers pulling out from both ends.

Regency mirrors were carefully placed for reflecting light, and large rectangular plates, reaching from chimney-piece or console table to the cornice of a room, were popular for creating the appearance of a vista in important suites of entertaining rooms. In smaller rooms, chimney-shelf mirrors wider than their height, with gilt architectural pilasters and a projecting cornice above a hollow frieze encrusted with golden balls, spaced out at intervals, were fashionable. Sometimes there was a painting in the upper portion of the frame. The ball-in-hollow decoration was

REGENCY FURNITURE. I—THE INTRODUCTION

also used in the gilded framing of decorative circular convex mirrors, surmounted by eagles, which often had certain of their mouldings ebonised and candle brackets attached, with sconces held in classical heads.

Lighting was generally more lavish than in the XVIIIth century. Magnificent cut-glass chandeliers, such as that shown in Fig. VI, scintillated the light in great rooms. This specimen, with a fall of 5 ft., has three cut-glass "dishes," with jewel ornaments round the rims, a "tent" of brilliant cut buttons and below the twelve cut-glass candleholders, a waterfall of icicle drops. Other cut-glass chandeliers were designed as fountains, festoons or bowls. They alternated with classical bronze and ormolu shallow bowl hanging lamps, based on antique Roman models, which, fitted for burning colza oil with a wick, were known as Argand lamps, after their inventor, a Swiss, who had perfected his idea in 1784. Similar lamps, mounted on stems and feet and copied from Roman or Greek models, were used on pedestals or open tripod stands, likewise "designed in the antique manner." A pair of such stands in rosewood, mounted on lion monopodia in the style of Thomas Hope and dating from about 1810, are shown in Fig. VII.

Pedestals and stands were also used widely for silver gilt, ormolu, bronze, cut-glass or carved wood candelabra. Additional illumination was provided by wall sconces and smaller cut-glass, ormolu or bronze candleholders mounted on square or drum pedestals of marble, alabaster or Wedgwood china.

Fig. VI. A magnificent cut-glass Chandelier, with a "tent" of brilliant cut buttons above and a waterfall of icicle drops below the cut-glass candleholders. *Delomosne.*



Fig. VII. A pair of tripod Lamp Stands in rosewood, mounted on lion monopodia in the style of Thomas Hope. *Blairman*





SOME RECENT CARVINGS by BARBARA HEPWORTH

BY DAVID BAXANDALL

Fig. I. Figure.
Spanish Mahogany,
1952. Height
49 in.



Fig. II. Image.
Hopton wood stone,
1951-52. Height,
58½ in.

THE current exhibition of recent carvings and drawings by Barbara Hepworth at the Lefevre Gallery, following, as it does, the large retrospective exhibitions of her work at the Venice Biennale of 1950 and in this country last year, gives a welcome opportunity to take stock of her achievement. That this achievement places her among the two or three most important living British sculptors has become increasingly clear in recent years, while her works shown in the permanent collections of the Tate Gallery and the New York Museum of Modern Art are seen to take an honourable place in the field of contemporary sculpture as a whole. An adequate stocktaking cannot be made in the space now available, however; one must hope that it has been carried out in the large monograph that is to appear this autumn. The purpose of the present article is the humbler one of commenting on some of the new carvings now exhibited and attempting to relate them to Miss Hepworth's earlier work.

The retrospective exhibitions showed the work of a sculptor (to be more precise, a carver) who for twenty-five years had pursued her aims with a wholly admirable determination and integrity. To summarise these aims is not easy, but it is perhaps not too misleading to say that they concern the carving of chosen materials into shapes that can delight and move us and that embody an idea or intuition. The carvings of Miss Hepworth's earlier years were simplified massive versions of the human figure; explorations of the expressive possibilities of shape and material in a direction perhaps suggested by ancient Mexican and Sumerian sculpture. These early works were not unlike the early works of Miss Hepworth's fellow Yorkshireman Henry

Moore, but since that time their development has followed diverging lines. The element in Moore's mature works that Dr. Herbert Read has called expressionist is not found in Miss Hepworth's, which soon showed signs of the pursuit of a more classical perfection.

This was particularly clear during the years when her work was almost wholly non-representational. This does not mean that the carvings were divorced from the contemplation of nature, for they were clearly governed by an understanding of the way nature shapes things, an understanding that could only have come from long contemplation of the natural world. A work called "Wave," of carved wood and stretched string, illustrates this. It was not a representation in solid material of any wave the artist had seen. Instead of attempting to portray a wave, the artist had fashioned a symbol which seemed to embody an intuitive or imaginative understanding of the natural forces that have shaped all the waves of all the seas that have ever been. By making this symbol a piece of visual music, beautiful in its own right, the artist made us understand also the delight and wonder that accompanied her understanding.

Miss Hepworth's non-representational phase lasted until the war. During the war itself the care of small children and the growing of food left no time for major sculpture, but she was able to produce many drawings. These were nearly all non-representational. Shortly after the war there came a change; she entered a hospital for an operation, was fascinated by the grave ritual of the operating theatre, and returned after her recovery to make many drawings. In these, her feeling that the gowned and masked figures were dedicated ministrants gave the drawings an almost



Fig. III. Form enclosed, Derbyshire alabaster, 1951-52. Length 17 in.

devotional seriousness that was expressed in a solemn music of massive, monumental forms. This reawakened interest in human figures affected her post-war sculpture. Her 1949 exhibition included carvings in the form of a human figure, simplified, but more nearly a re-presentation in stone, and less a symbol, than she had attempted for many years. Other works, although entirely self-sufficient stone or wooden forms, were as clearly related to the theme of the human figure as the earlier non-representational works were related to the contemplation of waves, shells or crystals. Many of the new carvings contain this reference to the human figure—distant, not naturalistic, but nevertheless present and giving the works a slightly different tone from that of the sculptor's non-representational phase.

Consider the carving of Spanish mahogany called "Figure" (Fig. I). One's first impression is of the main shape, a form lyrical and pure, tense and alive with its own shape-life. In it there is a hollow; this has a fascinating and beautiful shape, but it has a value beyond that, which, to me at least, brings a new experience. In previous carvings by Miss Hepworth and other sculptors in which the main form has been pierced by one or more holes, one has felt the hollow to be a means of penetrating the main form, of passing through it to increase one's consciousness of the other side. The surfaces of the hollow were felt either as part of the main form or as surfaces enclosing space. But the hollow here is different; it implies another form, complete and existing in its own right, but enclosed in the main form and related to it. Never before has one been made to feel so conscious of this other form, which is just sufficiently anthropomorphic to allow the fancy at the back of one's imagination that it must have newly stepped out from the enclosing form, as a dryad might from her enclosing tree.

In this carving one is conscious of three themes: first the main form, its surface completed by the imagination to leave no hollow; then the imaginarily enclosed form, implied by the hollow impress it has left; and lastly, and most powerfully, the complex solid form that results when the enclosed form has stepped forth—the work, that is, as it exists in fact. Each of these is satisfying in itself, but the full effect of the work comes from the counterpoint between

them. It is in sensing and following out their relationships, so tense and exquisitely poised, so mysterious and yet stated with such perfect clarity, that one experiences the full delight that the work has to give.

The clarity with which complex relationships are felt and stated, which is a characteristic of Miss Hepworth's work, is equally impressive in the stone "Image" (Fig. II). It is comparatively easy to *hint* at a relationship of form, to give an approximation. One can readily get away with this in oil paint; in modelling and even in carving it is possible to disguise an imperfect grasp of relationships by a romantically rough surface treatment. Miss Hepworth has never evaded the issue in this way. Her statement is precise to the last millimetre. Once it has been made, the slightest flattening of a curved surface, the faintest blunting or sharpening of an edge, and the statement is different, distorted, no longer hers.

"Truth to material" is often spoken of as part of the modern carver's creed; a comparison between the two works "Image" and "Figure" shows very clearly what this means. Either might be described as an upright form enclosing a hollow, but one form is clearly of the nature of stone and the other of the nature of wood. "Image" shows a deep understanding of the way that natural forces, such as weather, water, and abrasion, themselves work stone. It is not in any way an imitation of any particular result of the action of such natural forces that the sculptor may have seen; it has been carved with the purely human purpose of embodying an idea or intuition, but the carver has worked in harmony with Nature's way of working this compact and fairly homogeneous stone. Perhaps that is why the work seems to tell one something about the relationship between the human figure and a landscape as old and stony as that of the Penwith peninsula where the sculptor lives and works.

"Figure," on the other hand, is carved from wood, from part of a tree trunk. Wood is not homogeneous; it is made up of bunches of fibres running in the direction of growth of the tree, its lines curving, affected by wind pressure on the growing tree and by the spreading of branches. The forms in "Figure" show an instinctive understanding of this. The vocabulary of forms in which the idea is expressed is taken



Fig. IV. Group. Senavezza marble, 1951. Length 20 in. (Collection of E. M. Hodgkins)

from a language quite different from that of "Image"; what is important is that both languages are understood and respected.

To a sculptor with this feeling for truth to material, carving becomes something more than making the wood or stone imitate a preconceived form. I do not mean that it becomes an improvisation in which clever use is made of accidents of grain—we have all seen carvings of this sort and found them mere trickery. In Miss Hepworth's work a deeply felt idea is obviously present before carving begins; in some cases there are drawings that show this. But during the long days of carving, a further exploration seems to have been carried out in collaboration with the material; the idea has taken shape, but because it has taken shape in wood or stone of a particular grain and texture and hardness, this shape—the shape most completely expressive of the original idea—may have been discovered to differ from the shape originally conceived.

A common characteristic of the two works that prompted this digression is the enfolding of a hollow within a form. This is carried still further in "Form Enclosed" of Derbyshire alabaster (Fig. III). The very lovely outer form is penetrated by a hollow cave; if one ignores the cave, this form is a variation on an ovoid with one end flattened, the end to the spectator's left in the illustration. Within the cave nestles a smaller form, again a variant of an ovoid with a flattened end, but this time it is the end to the spectator's right; thus one might very loosely say that the small form is related to the large one in a visual equivalent of diminution and inversion in music. One is also conscious of a very satisfying relationship between the smaller form and the inner surface of the cave that pierces the larger one. But this is not all, for the smaller form itself encloses a hollow that pierces it, and this hollow, unlike the cave in the larger form, is one with the same sort of new meaning as that of the hollow in "Figure"—a hollow implying the form that we are persuaded once it occupied it and has still its own existence.

The suggestion of a human shape at the centre of this system of forms within forms gives it an emotional overtone different from that of the earlier abstract works. I do not

think it is a matter of merely "literary" symbolism. To say that it symbolises a subconscious desire for escape back to pre-natal security, as amateur psychologists undoubtedly will, seems to me a sadly unconvincing, because monstrously incomplete, reason for the work's power to move us. Like all but the very simplest works of art, this operates on several planes at once. The suggestion that the hollow at the centre of the work resembles the impress of a human form seems to me a valid but comparatively small part of this work's appeal. The spectator does not receive what the work has to give unless he can also ignore this while he follows the music of the abstract shape of stone that surrounds this hollow.

The Senavezza marble "Group" (Fig. IV) is a new development. In certain of the non-representational works two, or occasionally three, forms were placed in relation to each other. The difference here is in the greater complexity—no less than twelve forms are grouped on the marble base—and in the fact that these forms are a set of variations on the theme, not exactly of the human figure, but of a simplified symbol for it. At first sight one may feel that the power this artist has shown can result from two subtle but simple forms in tense and perfect relation to each other has here been diffused; that it has become a more complex but lower-powered affair. But with further acquaintance one becomes aware of a dominating power operating through the whole work; the life of the work seems to depend not so much on relations between particular forms as on an intrinsic unity.

Visual art tends to be either a re-presentation of something seen or a symbol of something apprehended. The two intentions can co-exist in the same work, but we can say, for example, that in Byzantine art the symbol predominates, while from the High Renaissance to Impressionism re-presentation prevails. Miss Hepworth's work, like that of many of her contemporaries, is largely symbol. No one knows all that happens when a work of art is either created or enjoyed, but it is probably true to say of these carvings that each is a symbol by means of which we can understand the artist's apprehension of some aspect of the harmony or order that underlies the world of which we are part.

THE BEAUCHAMP COLLECTION

A Description of the Porcelain at Madresfield Court, Worcs.

BY STANLEY W. FISHER

Fig. I. Chinese Vase and Cover, fine dark mazarine ground of K'ang Hsi period, mounted in ormolu in Louis XV style. Height 16½ in.



WHEN interest in porcelain was first aroused in this country it was natural for the owners of our great houses to gather around them the best which became available, not only because the new ware was the latest development in the sort of china they had already been able to obtain from the East in the shape of armorial services, but also because of the added beauty which it gave to their salons and boudoirs. Corridors and halls gained added interest and colour from the celadons, blue and white, and *famille verte* vases which heralded the invasion, to be followed by the lively figures of Kaendler of Meissen and the glorious colours of the soft paste Sèvres which were more properly relegated to the cabinets. Not far behind came the first tentative attempts of Bow, Chelsea, or Worcester, as yet precious and rare, and still later the English services, which combined beauty with durability, and so banished the grey export Oriental to the lumber-room.

Madresfield Court, Worcestershire, the seat of the Rt. Hon. the Earl Beauchamp, is a typical treasure-house of those lovely rarities of the XVIIIth century, a treasure-house but not a museum, since they form an integral part of a beautiful home and so are enhanced thereby. The porcelain, and indeed every other class of antiques and objets d'art, have grown up together with the house, and Lord and Lady Beauchamp have kindly allowed us to see it in its perfect setting. For the purpose of a short description it has been possible only to select certain outstanding pieces from a truly bewildering collection, and to photograph an even smaller number of them. There is material for many specialised accounts and for many hundreds of illustrations. Broadly speaking, the pieces chosen fall readily into four sections—Oriental, early Meissen, Sèvres, and early English, and they therefore fall also, with few exceptions, into the fifty-year period between 1730 and 1780, a period which contains most which is of interest to the collector, and of beauty to even the most uninformed.

The Oriental porcelain happily includes few pieces made specially for export to Europe, and was clearly chosen for its suitability as decoration in a large house. The finest specimens are so much part of their spacious surroundings that they almost pass unnoticed, despite their size and colour, were it not for the fact that an occasional glimpse of flowing, economical line or perfection of glaze catches the eye and invites closer examination. The celadons are outstanding, both in number and in quality, and without exception are the more delicate, lustrous Ch'ing imitations

of the earlier Sung style. Most of them bear moulded or incised decoration, precise and neat, typical examples being two stately vases, 19½ inches in height, with the incised decoration of the Chinese character "shou," surrounded by four flying bats, in blue slip. Each bears the seal mark of the Ch'ien Lung period. On a smaller scale, but charmingly simple in form and decoration, is a Yung Cheng pair of matchpots in a pale celadon, decorated with prunus blossom in low relief, delicately coloured. Many of the larger celadons, mainly of K'ang Hsi date and for the most part incised in various floral styles, have ormolu mounts, since at the time they were obtained celadons were highly prized in France, and so were elaborately mounted in metal in the typical Louis XV style. Among other pieces decorated in coloured glazes a large pair of 36 in. vases compels admiration by reason of sheer strength and vividness of turquoise blue, the clear and luminous Kingfisher Blue (*fei ts'ui*) beloved by the Chinese, ever so faintly crackled. This pair, and a single tall vase of the same colour, delicately incised with leaves and flowers, date from the K'ang Hsi period. Powder-blue is well represented by pieces having approximately the same age, notably by two pairs of vases, 28 in. and 16½ in. high, respectively, with birds and plants painted upon them in fired gold. The colder attractiveness of blue and white is apparent in a number of pieces, which includes a pair of brilliant Yung Cheng vases decorated with panels of Buddhistic emblems, the "shou" character, and the prunus blossom on a marbled ground. Apart from the sureness of the drawing, the chilly whiteness of the body, and the unusually pure sapphire of the pigment, there is the added interest of the symbolism, the implied longevity of the "shou" and the hope of the springtime prunus upon the breaking ice of the river. The Chinese polychrome wares are for the most part of Yung Cheng or Ch'ien Lung periods, and attention is drawn to a pair of celadon bottles, 24 in. in height, painted with the eight Buddhistic emblems, scrolls, and flowers, in brilliant enamels, and to a pair of egg-shell vases moulded with coloured flowers and painted with Chinese landscapes. There is the interest of the unusual,



Fig. II. Sèvres Plateau, *bleu-de-roi* ground, painted with a pastoral scene after Boucher by Dodin, and gilded by Chavaux. *Pâte tendre*. Mark for the year 1776. Length 18 1/2 in.

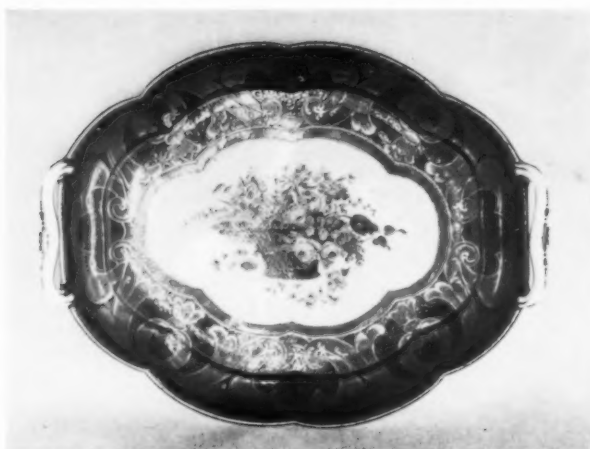


Fig. III. Sèvres Plateau, with *oeil-de-perdrix* tracery in gold upon *bleu-de-roi* ground, foliate scrolls in apple green and gold. *Pâte tendre*. Mark for the year 1776. Length 14 in.

if not outstanding beauty, in an 8 in. Ch'ien Lung vase of *lac burgeauté*, that strange XVIIIth-century style in which mother-of-pearl was inlaid in unglazed porcelain covered with black lacquer, in this instance to form a decoration of landscapes and figures.

The transition from the Oriental to the Continental is almost imperceptibly effected by the presence on the mantelpiece in the great Salon of a wonderful vase and cover of the deep mazarine powder-blue which was first made in China towards the end of the XVIIth century (Fig. I). The contemporary French ormolu is of outstanding quality and beautifully wrought, and it does not clash with the gilding and the *bleu-de-roi* ground of the lovely flanking vases, 17 1/2 in. high, which are typical of the grander Sèvres *pâte tendre* at its best. The necks and bases are fluted in white and gold, and gold bulrushes rise in relief round the swell of the ovoid bodies, which are painted in the incomparable uneven, vivid blue. From these we pass to a cabinet which is a blaze of colour in turquoise, green, blue, and rose Pompadour allied to exquisite painting of every description. Fig. II shows a masterpiece in *bleu-de-roi*, gilded by the master Chavaux in intricate foliate scrolls, and painted by Dodin, whose pastoral subjects after Boucher are unequalled. His style is perfectly suited to such flat pieces, and though his manner is apt to be laborious and in sharp contrast to the earlier dainty and airy style of Vincennes, yet at the same time the total effect of the soft, mellow *pâte tendre*, the

delicate burnished gold, and the fresh enamels is outstandingly magnificent. The mark includes the date letter for the year 1776.

The next illustration (Fig. III) cannot adequately convey the effect of a most uncommon colour scheme, which detracts attention from the fine, detailed flower painting of an unknown artist. The ground colour, again, is of *bleu-de-roi*, in this case relieved by gilded *oeil-de-perdrix* tracery, but the foliate scrolls are painted in apple green outlined in gold. One would go far to find a piece exemplifying such a skilful use of ground colours, and here again the paste beneath is *pâte tendre* of the year 1776. It is noteworthy, in passing, that the collection includes very few pieces of the inferior hard paste body.

Fig. IV illustrates more pieces with blue grounds, but the naturalistic birds by Tondart are reserved in typical Vincennes style against the earlier *gros-bleu* ground—the date letters indicate the years 1755 and 1761—a deeper, richer, more intense blue, as may be seen even from the photograph. The classical scenes minutely painted on the tazza are almost certainly by Dodin, framed in Le Guay's graceful gilding against a *bleu-de-roi* ground. The remaining cup and saucer were selected for mention because the subjects are so uncommon, in particular the standing harlequin. In general pose and style of costume this figure is almost an exact copy of an early Meissen model by Kaendler. The chocolate cup and cover in the centre of Fig. V has the lovely



Fig. IV. Sèvres Porcelain. (L. to R.) Cup and saucer, painted with birds by Tondart, *gros-bleu* ground, date marks 1755 and 1761; tazza, *bleu-de-roi* ground, gilding by Le Guay; cup and saucer, *bleu-de-roi* ground, painted with figures in masquerade. All are *pâte tendre*.

Fig. V. Sèvres Porcelain. (L. to R.) Sucrier and cover, gold-marbled *bleu-de-roi* ground, with scrolls of apple-green; chocolate cup and cover, turquoise blue ground, birds by Chapius, Sen., gilding by Chauvauz, date mark 1778; cup and saucer, apple green ground with birds by Alonde, date mark 1758. All are *pâte tendre*.



bleu celeste ground, and the gilding was done by Chavaux. The bird painting, by Chapius, Sr., is typical of the semi-exotic or transitional style which inspired the later extravagances of Chelsea and Worcester, and is quite different from the painting on the adjacent cup and saucer. This lovely pair has the deep, thick apple-green ground which was the goal of the Worcester decorators. Alonde was responsible for the light and unlaboured creatures which set a new style about the time of manufacture, 1758, and it is on record that he copied them from designs by Bachelier and Genest. The third piece, a covered *sucrier*, has the marbled *bleu-de-roi* ground which was imitated at Worcester and Liverpool, and in addition has the apple-green scrolls seen on the plateau already described (Fig. III). Space allows mention of but two more items of *vieux Sèvres*, first a pair of square pedestal-shaped *jardinières* made in 1760, painted with horticultural trophies by the Chantilly painter, Charles Buteux, on a *bleu celeste* ground, and secondly one of the few examples of the true Vincennes of the pre 1756 era, a rose-water ewer and cover in the early pale turquoise, painted with medallions of flowers, and bearing the rare (and in this instance authentic) year letter A for 1753.

Passing from the Salon to the Great Hall a moment must be spared to glance at a pair of yard-high vases of *Porcelaine Royale* of the year 1775. Here they live comfortably, though their magnificence would be ostentatious in more commonplace surroundings. They are painted with harbour scenes by the famous Morin, on an elaborately gilded *bleu-de-roi* ground, and the heavy, intricate ormolu mounts include handles in the forms of cupids playing upon musical instruments. Large they are indeed, and large, too, are the first pieces of Meissen to meet the eye, birds of every description, mounted high on cornices and cabinets to catch the light, and in order that their beauty of proportion and line may be properly appreciated. When the furnishing of the Japanese Palace at Dresden began, some time before 1721, Johann Gottlob Kirchner was employed to model large animals and birds in porcelain, and in 1731 Kaendler became

his helper. There is no doubt that many of the Madresfield birds were modelled by the latter, if we may judge by their superb, lifelike modelling and strength of line. There is an outstanding pair of white swans, 16 in. in height, of the earliest period, and several rather later pairs with enamel colouring added only to the rushes springing from the bases. Parrots, a cockatoo, and a pair of noble eagles nearly two feet tall, in brilliant and lifelike enamels, are equally fine, and are representative of Kaendler's work in his most powerful manner. Later, after the death of Augustus the Strong, emphasis on size had given way to the making of figures of more usable dimensions, and the master modelled such animals as those pictured in Fig. VI, which are chosen from an array of over 200 animals and birds. All are equally true to life and painted in their natural colours. The love of hunting which Augustus III is reputed to have had led to the production of groups of fighting animals, but the only specimens of this sort in the collection can more properly be attributed to Dominikus Auliczek of Nymphenburg, a black bear attacking a bull, and a bear fighting a lioness, mounted on characteristic flat, scroll-shaped bases, marbled in pink. (See *German Porcelain*, W. B. Honey, Pl. 47b.) Other animal sculpture of later date, but outstandingly good for the period, is seen in a large pair of galenas from the Belleville factory, bearing the mark of Jacob Petit, of about 1840.

Many cabinets are filled with specimen examples of the fine German and Austrian domestic ware of the last half of the XVIIIth century. From the Meissen of the Academic Period came rare painting in green monochrome in the style of Lindener (but with the flesh of the gallants and their ladies in pale pink, and broken obelisks in the background which may have inspired O'Neale to paint in a similar palette and style), and minutely painted hunting scenes accompanied by elaborate rococo scrollwork in brown and gold. Berlin contributed lovely Watteau scenes in puce, with defects in the glaze hidden by little sprigs in the Chelsea way, early examples of gold scale pattern on a blue



Fig. VI. Meissen Porcelain. Figures of an old wolf, bear and leopard, probably by Kaendler. About 1740-50. Height of leopard 5½ in.



Fig. VII. Chelsea Porcelain, of the raised anchor period. The partridge (left) has the raised anchor mark picked out in red. About 1750-52.

ground, and delicate monochrome painting in the form of cameo heads *en grisaille* of Aristoteles and Pythagoras. The jewelled quality and Sèvres-like appearance of so much Viennese porcelain is exemplified in countless cups and saucers—an Indian-red ground with intricately tooled gilding and with black silhouette portraits of Francis II, Emperor of Germany and Austria, and his Empress, the characteristic lilac ground, vignettted with tiny gold animal subjects in finely detailed drawing, and classical scenes in brilliant enamels, with tiny sepia vignettes of cupids, upon a pale claret as good as that of the French factory.

So we might go on, with hundreds of equally lovely and interesting pieces from which to choose, but it is time to come to the English porcelain which, though smaller in quantity, is yet of the same high quality. From the description of the Continental wares it would be expected that the native porcelains are contemporary, and on that account such Chelsea birds as those featured in Fig. VII live quite happily with their Meissen kindred, despite their more mellow paste and glaze and softer colouring. All belong to the raised anchor period beloved by the collector, each bears the hallmarks of early excellence of workmanship for which he looks, and beneath the tail of the sharply painted partridge can be seen, even in the photograph, the little cartouche which bears the raised anchor, picked out in red. The nun pigeon egg-box is one of a pair. The bowl (Fig. VIII) has the same provenance and date, it also is one of a pair, and it is painted in the lovely, delicate Kakiemon style with the first exotic bird of all, the phoenix, and with flowering shrubs, in red, blue, green, and gold. Their Oriental inspiration makes it possible for them to be placed in a cabinet of famille rose without risk of offence.

Our last illustration (Fig. IX) shows typical Worcester exotic birds in the style of Evans and Aloncle, which were brought to finality by the Worcester and London artists,

either allied to such ground colours as the fine claret ones we see here or else as sufficient (though less ornate) decoration in themselves. In the same cabinet are wares of a different period though from the same city, armorial services from the Chamberlain factory with ground colours of pink and vermilion, colourful but not gaudy, because the bearded head of the Beauchamp crest lends itself to a restraint which is often sadly lacking in this sort of contemporary porcelain. Flight and Barr is represented outstandingly by a lovely set of vases painted with landscapes and vermiculated gold, and the flower painting of Derby is well to the fore.

This cross-section of such a collection can give at best an incomplete and unsatisfying picture of the whole. The unopened cabinets of more modern wares and of porcelain trinketry, the patch boxes and the snuff boxes, the jewellery, even the Limoges enamels, all have their contributions to ceramic history and loveliness. But for the continued existence of so much beauty, and for the generosity of possessors who do not keep it to themselves, our grateful thanks are due.



Fig. VIII. Chelsea Bowl, painted in Kakiemon style and palette with phoenixes and flowering shrubs. Diam. 8 in. About 1750-52.



Fig. IX. Worcester Porcelain, painted with exotic birds in various styles. The cup and saucer and tray with claret grounds. About 1775.

The Craft and Appreciation of the MEZZOTINT in England

BY KENNETH ROMNEY TOWNDROW

Fig. I. Detail from Fig. III showing the typical appearance of pure mezzotint untouched by line.



THE craft of the mezzotint engraver, or scraper as he was more correctly termed in the XVIIth century, became a peculiarly English form of reproduction. One is tempted to find an explanation of this fact in the Englishman's bias towards amateurism, even as he is consistently suspicious of professional competence in most things. Mr. A. M. Hind has remarked that "In spite of the seeming complexity of mezzotint, amateurs are often extremely successful in the process, avoiding the smaller and more perfect grain which tempts the professional to dullness."¹ But whatever the explanation, by the end of the XVIIth century, the mezzotint and its production were so much the vogue in England that it had actually become generally known as *la manière anglaise*; and its chief exponents were Englishmen.

Mezzotint, with aquatint, are the two intaglio processes of engraving—that is, their prints are the result of sunken, not surface, inked plates—that gain their effect by tonal rather than linear means, as in the woodcut line-engraving, etching and drypoint. But there the likeness ends, for whereas the plate in aquatint is capable of a considerable tonal range bitten by acid (*aqua fortis*) to a comparatively slight depth, in that of mezzotint the plate is worked throughout by hand manipulation into a positively deep nap of ink-retaining qualities. It is this rich texture of the deeply worked face of the copper plate that gives, in printing, the much-admired velvety nature to the tones of a mezzotint print, a nature in reproduction that is unique and quite impossible to approach by other means.

The mezzotinter is also to be distinguished from other engravers by his method of working in reverse—that is, he carries out his design from a black ground to the high lights, not from a smooth, unpitted, white surface to the black lines and shadows that accumulate to the final effect in all other methods of producing an intaglio print. Thus the process is sometimes described as a negative one, while at the same time its exponents are admitted to work rather more freely, and by empirical means, than is possible to any other engraver, so much so that the old authorities used the description "mezzo-tinto painter."

The process of producing a plate in pure mezzotint consisted of first preparing on the virgin surface of the copper ground a mathematically calculated roughening, by means of working in all directions across the plate a serrated tool called the "rocker,"* which is held at right angles to the surface and by its regular application to the copper finally raises an absolutely even metal burr that, if then filled with ink, would print an even, dense black. Into this surface the craftsman works downward with a tool called the

"mezzotint scraper," erasing by degrees his deep ink-retaining burr and ground to produce an infinite series of tone-printing gradations until, at last, his high lights, deeply cut away, are virtually polished pits and valleys in the plate, incapable of holding any of the ink pressed into the finished surface for printing. This polishing of the plate's high lights is effected by another tool, the "mezzotint burnisher," but it is from the principal use of the "mezzotint scraper" that the original description of producing a plate was "scraping," not engraving.

There is a certain carefree charm about the early printed instructions to the would-be "scraper" which, even as late as 1786, advised that "... they rake, hatch, or punch the surface of the plate all over with a knife, or instrument made for the purpose,"² and a modern mezzotinter, G. P. Robinson, has noted that "Until the middle of the XVIIIth century the tools continued somewhat archaic, causing in the prints an appearance of warp and woof; like that of ill-woven material, which detracted from reality of representation."³

Even so, it is of interest to other than collectors to remember that the medium has always lent itself to the gifted virtuoso, and to him the craft owes both some of its finest plates and, from time to time, deleterious innovations. Prince Rupert (1619-82), the most familiar name among the amateurs, proves this point, for his famous plate after Ribera, the "Great Executioner," is an amazing *tour de force* in mezzotint at the very beginning of the art's establishment in England. But the reputed originator of the process, Ludwig von Siegen (c. 1609-76) was also an amateur, a soldier serving the Landgravine of Hesse, whose portrait by von Siegen is the earliest dated mezzotint (1642). It is fairly certain that Prince Rupert acquired the technique at this source before he brought it to England with him. Another amateur innovator was a priest of Mayence, Casper von Fürstenberg (1615-75), a friend of both Rupert and von Siegen, who had himself worked at Mayence. So it may be said that the amateur was the very foundation of a process in engraving that was to prove its greatest popularity in this country.

Vallerant Vaillant (1623-77), Prince Rupert's assistant, was one of the first professionals of the craft, but according to the acknowledgment of William Sherwin (c. 1667-1714), claimed as the first English mezzotinter, it was to Rupert that he owed his grounding in the medium. Meanwhile, there are records of Gerard Valek (1629-1720), Abraham Blooteling (1640-90), and Paul van Somer (c. 1649-94), all of Amsterdam, working in England. The professional

* The earliest version of this ground-laying tool was called a "cradle."



Fig. II. John Smith. Engraved by himself after Sir Godfrey Kneller. Lent by P. and D. Colnaghi & Co., Ltd.



Fig. III. Lady Caroline Price. Engraved by John Jones after Sir Joshua Reynolds. Lent by P. and D. Colnaghi & Co. Ltd.

began to take over, but, perhaps because of the art's appeal to the wealthy amateur, so rapidly did the Englishman take his place in the development of mezzotint that it became almost at once the English prerogative that it has remained.

Technically all these early men worked by a mixed method, using the roulette (toothed wheel) of different qualities for many of their effects. In some cases it will be found that in the early plates an enlarged form of the roulette, called the "engine" was used to lay the ground. Mr. Hind suggests that in some cases this ground was only fully roughened in those parts where rich dead blacks were required. He also thinks that "the sweeping curves seen on Prince Rupert's 'Great Executioner' may have been obtained by attaching the 'engine' to the end of a pole and moving it in curves on a pivot."¹

In any case the technique evolved slowly out of mixed methods and, as we shall find, was susceptible from inherent causes to a return to such sophistications. The art in its purity had arrived before the middle of the XVIIIth century and in time to interpret with superb richness of effect many of Sir Joshua Reynolds' great range of portraits.

As has been justly pointed out, it needed the rich glowing "colour" and strong chiaroscuro of Reynolds to inspire the sympathetic qualities possible to the mezzotinter. He, like other engravers, largely depended upon the painter to provide him with subjects. Also in many cases the mezzotint engraver was his own publisher, and thus to make his business pay he found it necessary to reproduce popular works of art. Mezzotinters capable of original work, such as was John Raphael Smith, were never common.

Another and earlier Smith, John (1652-1742), was the greatest figure in the art of the late XVIIth and early XVIIIth centuries. He was the son of an engraver and was apprenticed to a printer, Tillet, of Moorfields. His fame became established by his series of portrait plates from the paintings of Sir Godfrey Kneller, and it is revealing to compare with the original canvas his mezzotint dated 1716 from the portrait

Kneller painted of him twenty years earlier in 1696. The latter is in the National Gallery and is a good fluent Kneller. The mezzotint from it (Fig. II) is a dignified work by the most skilled exponent of the craft in his day, but it hardened out of existence practically all the delicate nuances of the painting and pointed the distance still to be gone before the technique found the refinement established by such men as James McAndell and John Jones, who interpreted Sir Joshua Reynolds with such *éclat*.

What this evolution in technique meant in the terms of little more than half a century is well illustrated by the plate John Jones (c. 1745-97) engraved of Lady Caroline Price, the daughter of the 1st Earl of Tyrconnel, after her portrait painted by Reynolds and published by Jones himself in 1788 (Figs. I, III). The bravura of this mezzotint is superbly founded on a mature technical mastery. John Jones also worked in stipple, and held appointments as engraver to the Prince of Wales and the Duke of York. But the most famous of the "Reynolds" group of mezzotinters was John Raphael Smith (1752-1812). He was the son of Thomas Smith of Derby, the landscape painter, and his reputation depended not upon his engravings alone but also upon his skill as an original draughtsman and pastellist, his business acumen, and powers as an authority in the arts and as a finished conversationalist. A friend of George Morland, he finally shared his habits and fate, but before then engraved with a leading distinction many mezzotint plates of which some forty were after Reynolds, built up for himself a flourishing print-publishing business, and trained such pupils as James and William Ward, Peter de Wint, and William Hinton.

The unique quality of J. R. Smith's original work is illustrated by his plate published in 1781 "The Promenade at Carlisle House" (Fig. IV) from his pastel now in the Victoria and Albert Museum. This shows a charmingly free assembly at Madame Cornely's famous dancing salon in Soho Square, and reminds us that there were always

Fig. IV. Promenade at Carlisle House. Engraved by John Raphael Smith after his own pastel painting. Lent by P. and D. Colnaghi & Co., Ltd.



places of informal meeting where men and women of wit, intellect and the arts might gather away from the deadening parades of fashion. Here R. J. Smith is, with infinite delicacy of eye and composition, the candid camera of his time, giving us the very rustle, scent, and mobile expression in eye and mouth of a vivacious company. From left to right are, traditionally, Mrs. Moss, George Morland, a man unknown, Charlotte Somerville, Mary Townley, Maria Welldon, Harriet Montague, Dr. Johnson, Lucy Haswell, and John Raphael Smith himself. Especially delightful are the perfect listening repose of Mrs. Moss's features, the expressive clues to a passage of repartee across the table between Morland and Mary Townley, and the intense regard in the artist's self-portrait as he gazes upon the approach of the lovely Maria Welldon and Harriet Montague. Technically, the plate is a medium for all nuances of tone of which mezzotint is capable.

The danger to "pure" mezzotint had always lain in the short life of the copper plate, and a greater popular demand upon the services of the mezzotinters than they could comfortably meet. With so many other cheapenings of the craftsman's integrity in the XIXth century, the mezzotint engraver was for a while to be encouraged to adulterate his technique by a return to the earlier discarded mixed methods of preparing and scraping a plate, and by the even more damaging introduction in 1823 of the steel plate for the single purpose of taking many more impressions from one plate.

But the deterioration had set in during the last quarter



Fig. V. A Fruit Piece. Engraved by Richard Earlom after the drawing of Joseph Farington made from the painting by M. Angelo Campidoglio. Lent by Walkers Galleries, Ltd.



Fig. VI. The Death of the Fox, by Thomas Burford after J. Seymour. Lent by Fores, Ltd.

of the XVIIIth century, for great fortunes were then being made by engraver-publishers of which the most remarkable was John Boydell. It was one of Boydell's mezzotinters, Richard Earlom (1742-1822), who, fine craftsman as he was, began to experiment in time-saving expediences. One of the greatest labours in scraping a plate had always been the producing of a sharp edge where accent in outline or detail was necessary. Earlom, whose magnificent plates in the traditional manner were well known, began to make his outlines by stipple etching, although he still avoided interfering with the mezzotint "body" in the modelling of his large forms. His astonishing dexterity can be seen in his plate "A Fruit Piece" (Fig. V) after Campidoglio, one of the Houghton series executed for Alderman Boydell. But it will be more easily appreciated that it was in such popular series as the often repeated fox-hunting scenes by Seymour that expeditious aids were principally called into use and are most apparent. Here (Fig. VI), by Thomas Burford, is one of these best-sellers in the line-engravers' repertoire, redesigned and burnished up as a mezzotint.

The introduction of the steel plate was purely on account of its hard-wearing qualities, but, of course, its "effects"



Fig. VII. A Summerland. Engraved by David Lucas, after J. Constable, R.A. Lent by Thos. Agnew & Sons, Ltd.



Fig. VIII. Thomas William Cox, Esq., M.P. for Norfolk. Engraved by Wm. Ward after the painting by Thomas Weaver. Lent by Walkers Galleries, Ltd.

could not approach the warm depth of the copper "burr," its own prepared surface being more shallow and less ink-retaining. To counter this the engravers forced the high lights and tried to gain a spurious richness by the use of coarse inks upon heavy white papers. The use of the steel plate fortunately died a natural death when it was found that the steel "burr," in spite of its greater hardness, did not yield without wear an appreciably greater edition than did copper. But before it passed out of use with the invention of copper plates reinforced for wear by a fine coating of steel, Samuel Cousins (1801-87) made his fortune by the most brilliant series of plates after Sir Thomas Lawrence, Landseer, Millais and other fashionable painters, by the utmost use of mixed methods. Cousins worked to such effect, using as aids to as rich passages of mezzotinting as steel would allow, stipple, etched details, and the roulette, that it was said he practically caused the decline of line engraving in England, hitherto commercially the most popular form of reproduction.

The steel plate was used with all possible refinement by David Lucas (1802-81) in his famous series of landscape plates after John Constable. He used the roulette a great deal without any dissimulation, and accented details with the point of his scraper. His was essentially an individual art, as is apparent when we compare one of his plates (Fig. VII) with William Ward's mezzotint of the famous "Coke of Norfolk" inspecting some of his Southdown sheep at Holkham (Fig. VIII). Ward (1766-1826) was the most distinguished pupil of John Raphael Smith, and therefore inherited the pure technique of mezzotinting scraping on the copper plate. It is sufficient for the purpose of comparing the "pure" with the "mixed" methods to study, in each case, the treatment of the sky by these two men.

It is curious to realise how far the technician can be carried in his explorations once his curiosity has been aroused. S. T. Prideaux draws our attention to "an instance of the affinity between mezzotint and aquatint [which] may be seen in a very rare engraving in the Cheylesmore Collection in the British Museum, the portrait of Master Lambdon after Sir T. Lawrence, which with its rich velvety tones has all the appearance of mezzotint. It is, however, a very beautiful aquatint in which the rocker has perhaps been used on the face and legs, the transition from one method to the other being hardly perceptible. The fact is that it is a copy of a mezzotint by Samuel Cousins, which possibly accounts for the care taken to imitate the texture of the original. I know no other example of portraiture of this type rendered in aquatint, but the plate can hold its own with the finest mezzotints."

The mezzotinter to-day is a free agent, an artist in his own right, for, with the steel-coated copper plate as his medium, he has returned to the craft of his masters, and his comparatively rare productions, when placed side by side with the best examples of photogravure, serve to expose the essential poverty in this age of marvels of modern forms of reproduction when compared with the rich heritage of woodcut, wood-engraving, line-engraving, aquatint and mezzotint, all, in their day, the equivalent means of popular illustration.

¹ *Processes and Schools of Engraving*. B.M. 3rd. Ed., p. 36.

² *Chambers' Cyclopaedia*, 6th Ed. Vol. III, ref. Mezzo-tinto.

³ *Encyclopaedia Britannica*, 13th Ed. Vol. 18, p. 352.

⁴ *Processes and Schools of Engraving*. B.M., 3rd. Ed., p. 36.

⁵ *Aquatint Engraving*. London 1909. Pp. 17-18.

Catalogue of Mezzotints loaned for illustration

Fig. II. JOHANNES SMITH. Engraved by John Smith after Sir Godfrey Kneller. Published 1716. Size 13½ × 10.

Messrs. P. and D. Colnaghi & Co., Ltd., 14, Old Bond Street, London, W.1.

Fig. III. LADY CAROLINE PRICE. Engraved by John Jones after Sir Joshua Reynolds. Proof before title. Published June 3rd, 1788, by J. Jones. No. 75, Gt. Portland Street. Size 15 × 10½.

Messrs. P. and D. Colnaghi & Co., Ltd., 14, Old Bond Street, London, W.1.

Fig. IV. THE PROMENADE AT CARLISLE HOUSE. Engraved by John Raphael Smith after his own pastel painting, now in the Victoria and Albert Museum. Published December 1st, 1781, by J. R. Smith, Oxford Street, London. Size 12½ × 15½.

Messrs. P. and D. Colnaghi & Co., Ltd., 14, Old Bond Street, London, W.1.

Fig. V. A FRUIT PIECE. In the Marble Parlour at Houghton. Engraved by Richard Earlom after the drawing by Joseph Farington, made from the painting by M. Angelo Campidoglio. Published

September 30th, 1776, by John Boydell, Engraver in Cheapside, London. Size 10½ × 13½.

Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

Fig. VI. THE DEATH OF THE FOX. Engraved by T. Burford after J. Seymour. Published by R. Sayer & J. Bennett, Map & Print Sellers, No. 53, Fleet Street, July 1st, 1779. Size 14½ × 20 in.

Messrs. Fores, Ltd., 123, New Bond Street, London, W.1.

Fig. VII. A SUMMERLAND. Engraved by David Lucas after John Constable, R.A. Engravers' proof before 1831. Published by Constable 1831—Bohn 1855. Size 5½ × 8½ in.

Messrs. Thos. Agnew & Sons, Ltd., 43, Old Bond Street, London, W.1.

Fig. VIII. THOMAS WILLIAM COKE, Esq., M.P. for Norfolk, inspecting some of his Southdown Sheep, with Mr. Walton and the Holkham Shepherds. "To the Right Honble. the Lord Viscount Anson." Engraved by Wm. Ward after the painting by Thomas Weaver. Published October 24th, 1808, by Thomas Weaver, Shrewsbury. Size 21½ × 28½ in.

Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

PERIOD ORNAMENT on ENGLISH SILVER

II—Charles I and Commonwealth

BY A. G. GRIMWADE

Fig. I. Bowl and cover of standing cup, 1640. Showing matted surface and cast finial



THE start of Charles I's reign coincides neatly with the entry of the second quarter of the XVIIth century and agrees very closely with the return to taste of preponderantly plain plate. In considering the ornaments used at this time we are therefore, of necessity, dealing more with exceptions to the rule than the accepted custom itself, but since it is the former that proverbially prove the latter, we may hope, with a due regard to proportion, to present an accurate picture of the whole.

Whereas in the later period of Queen Anne, when plainness of design was the distinguishing feature, much use was made of finely moulded borders and applied body ribs and castings, little or no use of these appears in the present period, and the silversmith relied almost entirely on proportion and balance of the parts to produce a satisfying whole. In the case of the new shape of wine cup, with its large, straight-sided bowl and circular foot, the only note of interest, capable of slight variation, is the boldly cast baluster stem, which invariably shows a good sense of proportion and robust handling; but this in itself can scarcely be described as ornament. Apart from this, decorative interest is centred on the heraldic engraving, but this lies outside our survey. Exceptions to the plain cup are very rare. Sir Charles Jackson possessed an example, however, of 1633 which had the lower part of the bowl and the foot chased with a calyx of overlapping palm leaves of almost feather-like appearance, resembling somewhat the foliage which, alternated with acanthus leaves, was to become so popular an ornament after the Restoration. Occasionally one comes across cups decorated in the style of James I, but these are presumably later copies of earlier piece.—for example, the six cups of 1632 of the Armourers Company with "Vitro di Trina" decoration on the bowls, while a cup of 1633 from the Octavius Morgan Collection illustrated by Cripps has "egg and tongue" borders recalling the popular Elizabethan motif.

The larger standing cups and covers are also almost always plain, but in certain cases the surface is matted, as in the case of the Winchester College cup of 1632, which is the earliest example I can trace of this method of relieving a plain surface. As in the small cups, we find occasional

echoes of earlier days, such as in the standing cup of the Haberdashers Company of 1629 repoussé with scenes from the story of Tobit, and there is a cup of 1639 in Moscow which is a complete reversion to the pyramid cup of James I (the finial is missing) with bracketed vase-shaped stem, the bowl and foot chased with acanthus and fruit motifs.

The matted surface referred to above is more commonly associated with the Commonwealth period, though as mentioned it can be found in pieces of the 30's of the century. Other examples are a cup of 1636 belonging to Queens' College, Cambridge, and the cup of 1640 from the Walker Collection (Fig. I). The matting was produced by repeatedly striking the surface with a punch engraved with a cluster of small circles, the size of the punch being discernible, on well-preserved pieces such as the latter, at the edge of the matting, where a slightly undulating line is produced against the plain borders. This treatment occurs principally on the bowls of cups and tankards. It is relieved by leaving reserved panels of plain surface for engraving arms and inscriptions, and on the covers of tankards is met with in an arrangement of concentric matted rings with plain surface between producing a pleasing effect not dissimilar to a striped textile.

The prevailing plainness appears to have been completely ignored in the case of circular-footed dishes, usually, but erroneously, named tazze. These invariably display a taste quite unlike the accepted style of the period and based principally on Portuguese influence, as Mr. C. C. Oman has shown (APOLLO, June, 1950). They became popular under James I from about 1615, when they were invariably pierced and chased with a variety of motifs, including cherubs' masks, dolphins, scrolls and fruit, but by 1630 the pierced decoration vanishes except for borders and the bowls acquire a flower-like form either embossed or engraved with conventional open flowers, divided into panels by beaded ribs (Fig. II). Occasionally the decoration is confined solely to spiral-beaded bands, giving the whole bowl the appearance



Fig. II. Circular dish with punched beading, by Thomas Maundy, 1638.



Fig. III. Wine taster with punched decoration, 1642.

of a large expanded flower, a likeness increased by the scalloped border which curves downwards. The metal of which these dishes were made is usually of extremely light gauge and the punched ornament plays a functional purpose in stiffening the thinness of the sheet. The same type of ornament constantly appears in the small circular shallow bowls with wire or flat scroll handles, usually accepted as wine tasters (Fig. III), and in the saucer dishes with applied shell handles, cut out of sheet metal, dubbed strawberry dishes. In these much use is made of coarsely punched pellets or bosses grouped into concentric patterns to resemble childishly drawn flowers. It is evident that the skill of the silversmith in repoussé and chased work, sharpened by constant practice through the XVIth and early XVIIth centuries, withered away rapidly once the plain style had become established. As a result there is little doubt that this period displays the lowest ebb in decorative skill to which the English goldsmith sank at any time of which we have sufficient surviving evidence to form an opinion. Although the pierced decoration on dishes seems uncommon under Charles I, evidence of its occasional use occurs in a circular basket of 1641 from the Tipping Collection pierced and engraved with a design of cherubs' head and recurring scrollwork, and with a border of pierced quatrefoils between applied corded wires.

Equally crude were the attempts made at rosewater ewers, though the dishes accompanying them command some respect by their sheer size and austere plainness. Whereas we saw in the previous reigns that these pieces, from their importance, called forth the highest decorative powers of the silversmith, it is difficult in the 30's and 40's of the XVIIth century to find any attempt at more than purely utilitarian vessels. The one exception I can find to such plainness is the ewer and dish of 1638 belonging to the Duke of Atholl. The ewer is of the usual beaker shape, diversified, however, by the addition of two fat dolphins lying along the rim, their mouths projecting to form twin spouts. The dish is most unusual. It has a cinque-foil depression recalling the medieval paten, the points between the lobes being chased with double-tailed dolphins with bat-like wings, with a chased shell above these on the flat surface of the rim. The fish ornament undoubtedly owes its character to the Dutch school of the time. It should be remembered that Christian van Vianen came to England in 1635 to make a service of plate for St. George's Chapel, Windsor. This was completed in 1639 but stolen only three years later and probably melted down, so its influence cannot have been strongly felt. Other Dutchmen, such as John Lutma of Amsterdam and Andries Grill of The Hague, also showed strong likings for marine scrollwork and forms, but they were working somewhat later, c. 1640-50, and we do not find the full effect of this style in England until at least the Commonwealth period.



Fig. IV. Upper half of engraved beaker, circa 1640.



Fig. V. Porringer with incised and matted panels and caryatid handles, 1656.

mid-XVIIth century silversmith to act merely as a copyist and strengthen the claim that he was without any individual powers of creating new designs. Exactly the same tendency is observable in Church plate. The normal communion cup of the time is large and plain with beaker-shaped bowl. This had already appeared under James I, when it was at least alleviated slightly by stamped ovolo borders. But these pass with the years and no appreciable ornament remains. There was, however, attributable to Archbishop Land's insistence on a higher standard of ritual, an unusual revival of Gothic forms in chalices, patens and other pieces, on to which were grafted Caroline decoration of cherubs, foliage, fruit and scrolls. One of the earliest of these is the service of 1639 at St. Mary's, Acton, followed in the next year by the fine pieces at Staunton Harold. On these occur

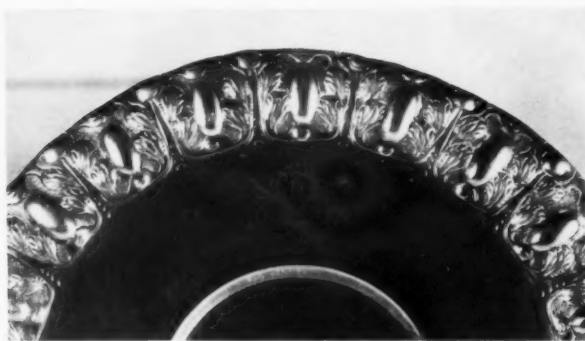


Fig. VI. Border of salver, with repoussé and chased foliage, 1656.

practically the only examples of good Caroline figure engraving in the representation of the Good Shepherd. The chalice of 1641 at St. John's College, Oxford, has a curved hexagonal foot with cast and applied angels' heads at the angles. These features occur sporadically and as late as *circa* 1665 on the communion plate at Pembroke and Jesus Colleges, Cambridge.

What little evidence remains of engraved ornament, chiefly found on small beakers, shows a paucity of design and weakness of execution difficult to account for after the spirit and lifelikeness of the best Elizabethan work, unless we are to assume that the latter was entirely due to foreign engravers at work over here. The designs used derive from the strapwork and foliage borders of earlier decades reduced to a mediocre technique more suitably described as scratching than engraving (Fig. IV). One has only to put such pieces alongside their contemporaries from Holland to realise the gulf between. At best they have a naïve, rustic air suggestive of the product of a village blacksmith working with a sharp nail, and yet, on



Fig. VII. Body of porringer with repoussé and chased foliage, 1658.



Fig. VIII. Tankard, with finely engraved floral decoration, York 1657.



Fig. IX. Salver with chased foliage panels and rosettes on matted ground, 1649.

the other hand, both inscriptions and heraldry could be excellently engraved at the same period. One feels that there is some explanatory factor for this divergence, possibly an economic commercial one which we do not appreciate.

There is little evidence of the use of cast details before 1650, except for finials and occasional handles to cups of porringer form, such as the cup and cover of 1640, formerly in Sir John Noble's Collection, with dolphin handles and the twelve-sided example of 1649 with female terminal figures from the Swaythling and Hearst Collections. The great majority of these handles were roughly cast scrolls. The finials to the cup covers of the time were almost always in the form of cast balusters, but very occasionally we find a more imaginative treatment, as in the charming little cupid on the cup of 1640 already mentioned. Countess Mountbatten owns a cup of 1653 surmounted by a Minerva figure, while one of 1650 from the Hearst Collection and another of 1654 recently presented to Shrewsbury both have warrior figures on the covers. Figure stems are excessively rare, and the only one that springs to mind is that on the well-known Blacksmith's Cup of 1655, which has a three-quarter length figure of Vulcan with hammer and anvil.

Although the accepted view is that silver of the Commonwealth was as plain as that of Charles I, in keeping with the austerity of the Puritan outlook, there is in fact considerably more evidence of the use of decoration foretelling the outburst of exuberance to follow after the Restoration. The use of matting continued and was used with a combination of scrolling panels and incised cartouches to increase the decorative effect, as on the porringer of 1656 (Fig. V), which also displays good examples of the terminal figure handles which had first appeared some fifteen years or so earlier.

The use of acanthus foliage, banished, except for obvious copies, since the first quarter of the century, reappears on the bowls of cups, as on an example of 1651 formerly in the Dixon Collection, though a note of caution is necessary here, since it is possible that this was added later. A few years afterwards, however, its use had become firmly established as on the border of the salver of 1656 (Fig. VI) where the acanthus leaves are divided by oval lobes on a matted ground. There is still a formal stiffness here recalling the upright flowers of the chased goblet bowls of James I, and this motif, in somewhat cruder form, does recur again on small winecups

of the Commonwealth period where tulip-like flowers occur on matted ground mixed with the use of punched bosses and pellets which we have seen on the Charles I dishes. Slowly, however, naturalism was returning and the chaser's hand acquiring a more flowing line, as in the repoussé foliage on the porringer of 1658 (Fig. VII), but there is a heaviness of effect which was not dispersed till longer practice had brought the crisp lifelike flowers and foliage in the next decade.

There was a surprising renaissance of engraving centred on the York peg tankards based on Scandinavian form and decoration, in which large flowers, seemingly derived from plates in botanical books, are engraved standing erectly round the barrel and wreaths of tulips and other flowers encircle coats of arms on the lid (Fig. VIII). These normally have cast pomegranate feet and thumb-pieces. The London-made tankards begin to lose their severity and show modest attempts at decoration, such as cast lions serving as thumbpieces, and the use of applied cable mouldings to the borders, as on an example of 1650 (Burlington Fine Arts Club Exhibition, 1901), but such details are still exceptions to the prevailing plainness.

Perhaps the most characteristic Commonwealth ornament was the use of panels of conventional foliage reserved with plain surfaces on a matted ground such as the salver of 1649 (Fig. IX) or the John Cozin cup of 1657 at Peterhouse, Cambridge.

The turn of the tide towards the extravagance of Charles II's regime is shown by the existence of at least a few examples of the large repoussé vases which are found in sets after the Restoration. There are at least two of Commonwealth date on record, both of 1658; one decorated with acanthus, ribands and fruit was in the Hearst Collection and the other, with similar decoration and caryatid figures with a matching vase of 1670, belongs to the Countess Mountbatten. The existence of these serves to show the change in taste which had set in even before the monarchy was restored, and they stand as heralds to usher in the riot of decoration to be considered in my next article.

Figs. III, IV, V, VIII and IX are reproduced by courtesy of the Victoria and Albert Museum, and I, II, VI and VII by courtesy of Messrs. Christie, Manson & Woods.

EVENTS IN PARIS

WITH practically no exhibitions scheduled before the end of the month, gallery-visiting in Paris in September was mainly confined to the principal permanent shows. Those at the Galerie Charpentier and at the Galerie André Weil give an interesting selection from the more colourful of contemporary painters.

Colour, judging from the "post-war" trends of the best-known painters and of the most talented of the younger generation, is a difficult factor with which to express the times. A great number of painters have felt themselves constricted to greys, blacks, whites and the palest browns and blues for most of their later work; but, although this may set the tone of depression, disappointment and expectancy which characterised the late 'forties, it could never have been more than a significant phase, and it is interesting to see that one of the austerer younger painters, Bernard Lorjou, is now at last rediscovering colour.

There has been a Lorjou that recalled El Greco, more recently a Lorjou that resembled, perhaps too slavishly, the bitter irony of Goya; but the still lifes now to be seen at the Charpentier, though they may disappoint many of Lorjou's admirers and have not the mastery of means which his satirical works displayed, show a readiness to face new problems and to express the exciting turbulence of Lorjou's mind through colour. There are, at the Charpentier, three *impasto* still lifes by this painter. One of them shows a red lobster on a blue plate which is resting on a tall yellow raffia stool; the tall legs of chairs and stools, which seem to symbolise bare, impoverished humanity, recur often in Lorjou, as they do in the even more *dépouillé* art of Buffet, and this, together with the thick paint, the spiritual violence uncannily expressed in bright colours and the choice of simplified subjects, make one conscious that Lorjou is now, at forty-six, under yet another strong influence—that of Van Gogh. The feeling of "peasant craftsmanship" and violent expression with which the best of the three still lifes, a blue vase with a large yellow flower against a background of red, achieves its effect makes the similarity to Van Gogh even more startling.

In the figure and animal subjects which we are more accustomed to associate with Lorjou, the painter found it easier, perhaps too easy, to give concrete form to his thoughts. The dull colours limited and thus facilitated the task even more. The paintings became highly subjective, not always sympathetic. But in still life, and in tackling the problem of colour, Lorjou is at once a more "open" painter and he is beginning to say much more—yet without any longer saying everything so completely that the spectator has nothing to do but look on.

It will be interesting to see whether Lorjou's disciple, the talented and even austerer Buffet, who is now setting out on a tour of Mediterranean countries, will return with colours on his palette also.

Among the varied collection of painters at the Galerie Weil are some small but interesting canvases by Bezombes. Bezombes paints with the architecture of a Dufy drawing, using toylike colours savantly and rhythmically organised into cityscapes which combine an intimate quality with the still, cold brightness of stained glass. There are also, in this gallery, some excellent Brianchons, in which pale greens and whites are handled with a mastery almost equal to that of Picasso. Brianchon paints realistically, in a refined way, a world of half-appearances which recalls the atmosphere of Aldous Huxley's novels. There seems little left in these recent works of the prettiness which spoiled Brianchon's earlier work and which still has a place—justifiably, perhaps, in this case—in his stage sets. Yet another painting of interest at the Weil was an excellent still life by Chapelain-Midy in which the planes are divided into two similar shades of red. Chapelain-Midy, who lives in the little tattered mansion behind the Panthéon which was the "original" for the *pension* in Balzac's *Père Goriot*, clearly hankers for calmer times and

makes no attempt to be "contemporary," but he has the distinction of being the only master at the Ecole des Beaux-Arts to gain a reputation and the respect of the younger generation of serious painters.

Going back to the Charpentier, one is struck with the thought that the period when every French painter sought his own road seems to be on the wane: there is now some synthesis in the movement. At the Charpentier one can see a Lemarchand which is a Derain in everything but the signature, one Oudot which might also be a Derain and another which more than recalls Chapelain-Midy, a huge Brianchon which is an unashamed Matisse, and, of course, some Cavallès' which might be Bonnards, even to the window in the foreground. This is a trend—synthesis, not pastiche—which may paradoxically prove more fruitful than it appears.

As a pendant to the big Rouault "Retrospective" at the Museum of Modern Art, reviewed last month, the Galerie Louis Carré has one of the rare private gallery exhibitions now to be seen in Paris—the engravings of the *Miserere* of Rouault. The artist has put into these works all his feeling for the pitiful condition of mankind, and they thus constitute, above all, a significant contribution by a painter to the general current of contemporary Catholic thought, a complement to the constant leitmotif of Catholic literature. At the same gallery are to be seen some sculpture works by Duchamp-Villon (the brother of the painter Villon), who was one of the *avant-garde* of Cubism and had, in sculpture, much of the bold freshness of his contemporary, the painter de la Fresnaye.

Another temporary show is that of the hundreds of dolls and mechanical marionettes of the famous Madame Edmond de Galéa collection, now gathered together on the ground floor of the Charpentier. Twenty-three miniature stages about six feet long and three feet deep have been built in wall niches to show scenes from various French periods since the Renaissance, animated by dolls dating from the period and consequently dressed appropriately. The painstakingly detailed décors were made from maquettes by a number of well-known painters, including Brianchon, Cavallès, Dignimont and Oudot. Seventy-five *automates* draw pictures, play musical instruments, perform card tricks, etc.—a curious and interesting collection which attracted 35,000 to Zurich Museum and has doubtless attracted even more here.

R. W. H.

COVER PLATE

The landscape by George Cole reproduced on our cover reminds us again what a wealth of excellent landscapists England produced in that golden period at the end of the XVIIIth century and during the first part of the XIXth. In fact, the great names tend unfairly to overshadow the somewhat lesser men: we are so concerned with our Constables and Turners and the best of the Norwich School men that artists who would otherwise be outstanding are almost forgotten. In the case of George Cole there is the further handicap of his spectacular son, George Vicat Cole, whom he taught so well and who reaped the fame which might have been his father's in those halcyon Victorian years. George Cole was born in 1808, and when we first hear of him it is as a portraitist and animal painter settled at Portsmouth. It was eventually as a landscape painter that he was accepted; and ultimately he moved to London, and became a regular exhibitor at the Old British Institute, and other exhibitions. These landscapes are very often of the South Coast scenery of Hampshire and Dorset, and reveal how truly a child of the English tradition of natural painting George Cole was. It is recorded of the young Vicat that he learned his art in his father's studio copying Turner, Constable and Cox. George himself is said to have been self-taught; but one has little doubt that he, too, learned his art copying the works of the men of the generation preceding his own. The sky in this picture—so subtle that no reproduction can catch its quality—is an effect caught in one of those evanescent moments when a strong light streams from behind a passing cloud: a moment which Turner would have thrilled to and which shows Cole as his, perhaps unconscious, disciple. The figures and animals round the farmer's waggon are put in with firm crisp touches as the focus of the work, standing out boldly against the tender suggestion of the distant sunlit bay. The picture is at present in the possession of Leggatt Brothers, and is on exhibition at their St. James's Street Galleries.

THE LIBRARY SHELF

BOOK COLLECTOR OR BIBLIOGRAPHER?

BY F. C. FRANCIS

THERE is a widespread tendency nowadays to assume that every book-collector is or should be a bibliographer. While, on general principles, I am against any form of "direction," I must admit that I consider this tendency wholly healthy and worthy of encouragement. I am prompted to mention this by the positive spate of writings on book collecting in recent years.* "Philosophy," wrote Keats, "will clip an angel's wings," and I sometimes wonder whether this literature may make the timid novice quail and decide to give up books for bookies. Fortunately, as Mr. Percy Muir has admitted, one does not become a collector of books—or of anything else—by exhortation, but just because one is predisposed thereto. Professor Gordon Ray has recently recalled the case, before a London magistrate, of the workman charged with stealing books from the shelf in front of a bookseller's shop. The culprit admitted that he had stolen the books to make good a few gaps in his collection of a few thousand volumes—and also disclosed that he could not read! More than 2,000 years ago the Greek writer, Lucian, likened the unlettered book-collector to a bald man buying a comb or a blind man a mirror. The reasons why one man collects this book and another that are as varied and incalculable as human beings themselves—though A. E. Housman lumped all bibliophiles together as an "idiotic class."

The most recent contender for the attention of the book-collector is the John Carter's *ABC for Book Collectors* (Hart-Davis, 15s.). This work sets out to give in simple terms, in an ABC arrangement, definitions of words and phrases used in book-collecting. Mr. Carter needs no introduction to bookmen. Bookseller, scholar (*The Enquiry into the Nature of Certain Nineteenth Century Pamphlets* written by him in collaboration with Mr. Graham Pollard is one of the most scholarly and fascinating books in the whole field of bibliographic literature) and practised writer, he is not only informative, but witty and entertaining, and very acute in his observations. If I have any adverse comment on the book at all, it is that he sometimes fails to resist the temptation to be more allusive than can be good for his supposedly uninitiated reader. Bibliographies and booksellers' catalogues often contain a good deal of special terminology, degenerating at times to mere jargon, and there are many, beginners and seasoned collectors alike, who will find this book of great value. It is very comprehensive and I have noted few omissions. Indeed those I have noted, like "Bolt" for example, used of the unopened fold at the outer margin or fore-edge of the sheet, Mr. Carter may have considered too uncommon to be bothered about. He defines "Incunabula," by the way, as "books finished before 1500," whereas, *pace* the Oxford English Dictionary, which gives the same definition as Mr. Carter, the term is used by bibliographers to include not only Aldno's *Hypnerotomachia Poliphili*, which came out in December, 1499, but also the *Lucretius* which he published in December, 1500. "Before 1501" would be the more accurate qualification.

Fortified with Mr. Carter's book, neither the bookseller's catalogue nor the bibliography will present any terrors to the neophyte. Indeed, some of Mr. Carter's tart comments, which provide excellent entertainment for the more expert readers, may give the beginner an altogether

unwarranted feeling of knowledgeable superiority! The heading "Issue-mongers" provides a good example of this feature of Mr. Carter's writing: "The issue-monger is one of the worst pests of the collecting world. . . . He is an honours graduate of what Lathrop Harper called the fly-spot school of bibliography."

The only headings which fall below the high standard which characterises the book as a whole are "Format" and "Gathering." These two certainly need revision for a second edition. The complications presented by the words "edition," "issue," "state" are naturally not discussed at length—whereas Professor Bowers in his *Principles of Bibliographical Description* gives over 30 pages each to "state" and "issue," Mr. Carter has to be content with one altogether!—but his definitions will help in fixing the use of these words in what is now becoming the accepted sense.

The Annual Windsor Lectures in Librarianship at the University of Illinois are a new aspirant for the attention of the book-collector and bibliographer. The third series is devoted to *Nineteenth Century English Books* (University of Illinois Press, Urbana, 1952). I am reminded of this publication because Mr. John Carter is one of the three lecturers. His theme is that of the problems in the bibliography of nineteenth-century books. Using an acute and striking phrase he maintains that "a confident elasticity of bibliographical treatment . . . presupposes a thorough familiarity of a comprehensive body of background study" and he pleads for planned and co-ordinated studies of such problems as those of "original boards," "issues in parts," "cancels," "binding variants," "inserted advertisements" and "dust jackets." The other two lecturers, Professor Gordon Ray, the biographer of Thackeray, and Professor Carl T. Weber, the Curator of Rare Books at Colby College, deal with "the importance of original editions" and "American editions of English authors" respectively. All three lectures can be recommended to the book-collector.

To get away from the problems of critical bibliography, let one conclude by drawing attention to the useful (though by no means inexpensive) series of *Soho Bibliographies* published by Rupert Hart-Davis. Bibliographies of W. B. Yeats, by Allan Wade (1951, £3 3s.), of A. E. Housman, by John Carter and John Sparrow (1952, £1 5s.), of Max Beerbohm, by A. E. Gallatin and L. M. Oliver (1952, £1 10s.) have already appeared, and bibliographies of Rupert Brooke, Henry James, George Moore and Virginia Woolf are promised and, as I believe, are in active preparation. These books are not uniform in their format or in their treatment. Mr. Wade's book is the result of a lifetime's devotion to his subject and must surely long remain the standard bibliography of Yeats. The bibliography of Max Beerbohm is reprinted with additions and revisions from articles which appeared previously in the *Harvard Library Bulletin*; the Housman is a reprint of the Hand-List which appeared in *The Library* in 1940. The names of the general editors, John Carter, John Hayward, W. A. Jackson and A. N. L. Munby, are a guarantee of the quality of the series as a whole.

To conclude, may I, as a librarian, be permitted to explode over the first sentence of a paragraph in a contemporary: "Collectors of rare books are finding them more and more difficult to obtain, now that so many of the best [*sic*] books are finding their way into the 'dead hand' of institutional libraries and museums." Dead hand, forsooth!

* P. H. Muir, *Book-Collecting. More letters to everyman* (Cassell, 1940); John Carter *Taste and Technique in Book-Collecting* (C.U.P., 1949); *Book Collecting*. Four broadcast talks, by R. W. Chapman, John Hayward, John Carter, Michael Sadleir (Bowes & Bowes, 1960). To say nothing of books and articles on individual collectors.

DOCTOR E. Æ. SOMERVILLE: A BIOGRAPHY. By GERALDINE CUMMINS. Dakers, 21s.

It is perhaps surprising that Edith Somerville, co-author with Martin Ross of *Some Experiences of an Irish R.M.*, and author of, and collaborator in, numerous other books (some of which, such as *The Real Charlotte*, achieved a success hardly less remarkable than the work which made her name), should so soon after her death have attracted the attention of a biographer. For her three interests in life were writing, painting and hunting, and apart from these pursuits she lived relatively quietly, attaining a ripe old age without being associated with any particularly notable events other than the publication of her books.

For this reason, perhaps, the book gives the reader the impression that the biographer is casting about in some agitation for material that may justifiably be recorded. We learn, for instance, that at the age of twenty-three Edith Somerville took painting lessons in Dusseldorf, later going to Paris, where she applied herself to further such study, and that in time she exhibited in galleries in America and Great Britain. But the field of art was never seriously scored by her talents, and the limitations of her accomplishments and the lack of circumstance in her life has led Miss Cummins to wander too frequently from the path of relevance. Gratuitous eulogies on Irish talent are unnecessarily prominent, and the biographer's personal views on Soviet Russia (introduced obliquely and by the short hairs via Bernard Shaw) are really none of our business.

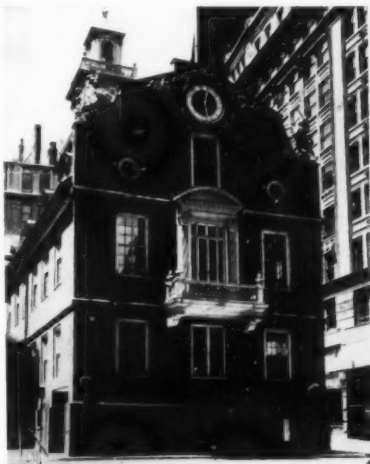
Lennox Robinson's Preface draws attention to the part played by women writers in the Irish literary "Renaissance" which began late in the XIXth century, and touches on the fact, not over-elaborated by Miss Cummins, of Edith Somerville's marked masculine strain, a characteristic which in women so

THE LIBRARY SHELF

often seems to lead them to imitate the less pleasing aspects of masculine nature at the expense of the more desirable of feminine traits. This may explain why much of her work does not appear to have dated. Had the character of, say, Jane Austen been more masculine, she, too, might have written books which by virtue of their obsession with a pursuit permanently topical among a certain class of men would have remained level with the times.

AMERICAN GEORGIAN ARCHITECTURE. By H. D. EBERLEIN and C. V. D. HUBBARD. Pleiades Books, 42s.

Since the days of man's first sun-shelter, his architectural experiments have shown a considerable widening of choice of styles, many of which have conflicted with the functional purposes of his buildings. But although many XIXth- and XXth-century streets, in New York as much as in London, give full justification for wondering whether progress is a word with any fixed definition, advancement, whether good or bad, can always be traced wherever man and the elements have left one brick upon another to mark the place of habitation.



Old State House Boston, Mass

In following the course of American architecture, however, it need hardly be emphasised that one is not tracing the gradual development of a single concept from its earliest beginnings. Excavation and conjectural reconstruction are called for to a far lesser degree than would be necessary in, say, a European survey of ancient styles. In the XVIth and XVIIth centuries America was colonised by settlers from other lands, and when they began to function in the numerous spheres of the arts and sciences, each had behind him the cultural heritage and methods of his own country of origin. America could not offer them an established school or mode of architecture which might be adapted to, and influenced by, their individual predilections; earth, rock, and a wide variety of settings were her only contributions to the establishment of the new order.

The architecture of America, then, never having been generic in anything but the most plural sense, it is essential, in order to assess her development in this field, to have prior knowledge of the considerable number of influences that have brought her to her present position as a leading exponent of XXth-century "functionalism."

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they include the later-Georgian neo-Classic and Græco-Roman phases, which take the study to the point of the Greek Revival, which marked America's desire to identify herself in some concrete manner with that nation's struggle for independence.

When one recalls that the first English settlement in America occurred in 1585, in what is now North Carolina, it is astonishing what a vast field of research is open to the architectural student, even when he has dismissed the many hideous examples of civil and domestic construction which ignorance and tastelessness have bequeathed to those whose interest it now is to steer back through the muddle to the ever-decreasing number of original sources. So many of America's houses display plain building rather than architecture that the task is no mean one.

There are nearly one hundred photographic plates in this book, and a number of line drawings run through the text. Such fine surviving examples of Jacobean colonial architecture as Bacon's Castle are depicted, and St. Luke's Church, Virginia, circa 1632, which is the earliest church known on the Atlantic seaboard, is given early prominence in the plates but disappointingly little attention in the text. Its sketchy treatment serves to illustrate the one serious drawback to this book. It is too short to be considered as anything but a handbook. Another guinea on its cost for a fuller text and the addition of a much-needed index would have been surely worthwhile.

LEONARDO DA VINCI. By SIR KENNETH CLARK. With 68 Plates. Cambridge University Press. 35s.

The Ryerson Lectures, delivered by Sir Kenneth in 1936 at Yale University, out of which this splendid study of Leonardo's development as an artist has grown, are said by their author to suffer from a "distinction between Leonardo's art and his thought." For these are only two facets of his personality, two different forms of closely interrelated self expression. Yet Leonardo's jottings of thought and diagram are constantly related here to his paintings. Indeed, we watch the growth of Leonardo's spirit and the pictorial build-up of his pictures by a comparative study of intellectual and visual notation and by the evolution from drawing to painting. Sir Kenneth is too modest. His book is a perfect synthesis, and in a newly written introduction he puts his finger upon the heart and core of Leonardo's being, albeit implicit in the main part of the book: his preoccupation with continuous flow and continuous modelling, and the pre-eminence of the "two hieroglyphs of Leonardo's unconscious mind," two facial types, two symbols of self, one virile and resolute, the other beautiful and effeminate.

No longer does the modern critic rely upon the comparison of morphological detail. To obtain a coherent image of artistic personality he interprets pictures as creations of the human spirit. In Leonardo's case his main material lies in the vast body of "personal, liberated drawings" and in an improved psychological reading of them. He aims at describing how Leonardo combined an ubiquitous interest in cosmic vitality and living form with a professed faith in numbers, proportion and the Euclidean order, and how his creative activity as an artist was dislodged and indeed overwhelmed by his observation of plant and animal life, by anatomy, engineering and the vastness of elemental prospects, crowding in upon him in a "mass of recorded observation."

The general reader will perhaps turn, first of all, to the brilliant analysis of his favourite pictures, the few portraits, the two versions of "The Virgin of the Rocks," now assessed with finality, or "The Last Supper." But the lasting impression of the book is not in

this or that striking formula, but in the raising of a mental image, in the discovery of Leonardo's zest for twisted forms and flowing gestures, his insight in the cataclysmic force of nature, symbolised in the Deluge-drawings, where flux and continuous energy become "the destroyers of human contrivance." From it results a growing sense of awe and of mystery. "The pointing finger and the smile" become the sinister attributes of Leonardo's most significant shapes, messengers from the Unknown, invested with grace, irrational and "hostile to human security." The scientist has become the magician who conveys a "disturbing secret" in strangely alluring shapes.

Moreover, Sir Kenneth penetrates deeply into the complex mystery of Leonardo's dual self by detecting throughout his work a preference for two principal types, which he traces back to his early experience in Verrocchio's workshop. It is the contrast and co-existence in many drawings and paintings of a handsome youth, derived from Verrocchio's "David," and of a ferocious warrior type. They are in evidence among the apostles of the "Last Supper" as in the mysterious ruin of the "Adoration." There the philosophically poised figure of an old man is seen opposite "the deeply romantic figure of a youth in armour," a contrast as between Masaccio and Giorgione. "In these two figures of youth and age, moral and physical beauty, active and passive intelligence, he has indeed represented his own spirit."

The intuitive force which has enabled Sir Kenneth to delve into the underlying cause of Leonardo's creative energy does not preclude his recognition of failure, a "constitutional dilatoriness," a "disease of the will" to which much of the ruinous state of Leonardo's work is due. But even this does not detract from the greatness of the most complete human being that ever lived.

F. M. G.

CHATS ON ENGLISH CHINA. By ARTHUR HAYDEN. Edited and Revised by CYRIL G. E. BUNT. Benn. 12s. 6d.

Practically everyone at some time or other must suddenly have become aware (though perhaps only when it shattered on the floor) that the rather blurry dish that for so long had been making a mockery of the cheese ration, was not only of an obviously antique vintage, but also had some mystical but doubtless significant symbol imprinted on its base.

It is for such times that this little book was first planned. At 12s. 6d. you clearly cannot expect a full-bodied treatise on so wide a subject as English China, but within the limitations imposed on them by cost and circumstance, the publishers and authors of the "Chats Series" have given us a number of useful little handbooks for collectors that accomplish exactly what they set out to achieve.

In these insane times, when destruction of, and irreverence for, everything that is rare and of beauty is the unwritten order of the day, those whose predilections fail to tally with the philosophies of Attila and Gadar, are being increasingly drawn to such "escapist" pursuits as the collection of scarce and pleasing antiques. Nothing is needed but enthusiasm and a certain amount of ready money in order to make a start, and few forms of collecting provide as many thrills as are to be found in the tracking down of old china. Antique dealers are seldom in any doubt as to the value of, say, furniture and coins, but many a junk shop and old cottage chimney-piece has revealed treasures to delight the heart of the amateur collector of pottery and porcelain. So, be it repeated, has the pantry!

Apart from the rather cosy natter suggested by the title, this little book is embellished by photographic plates and an Appendix of china marks. Really excellent value.